



The official publication of the Maine Arts Commission

MAINEARTS

COMMISSION

Mag

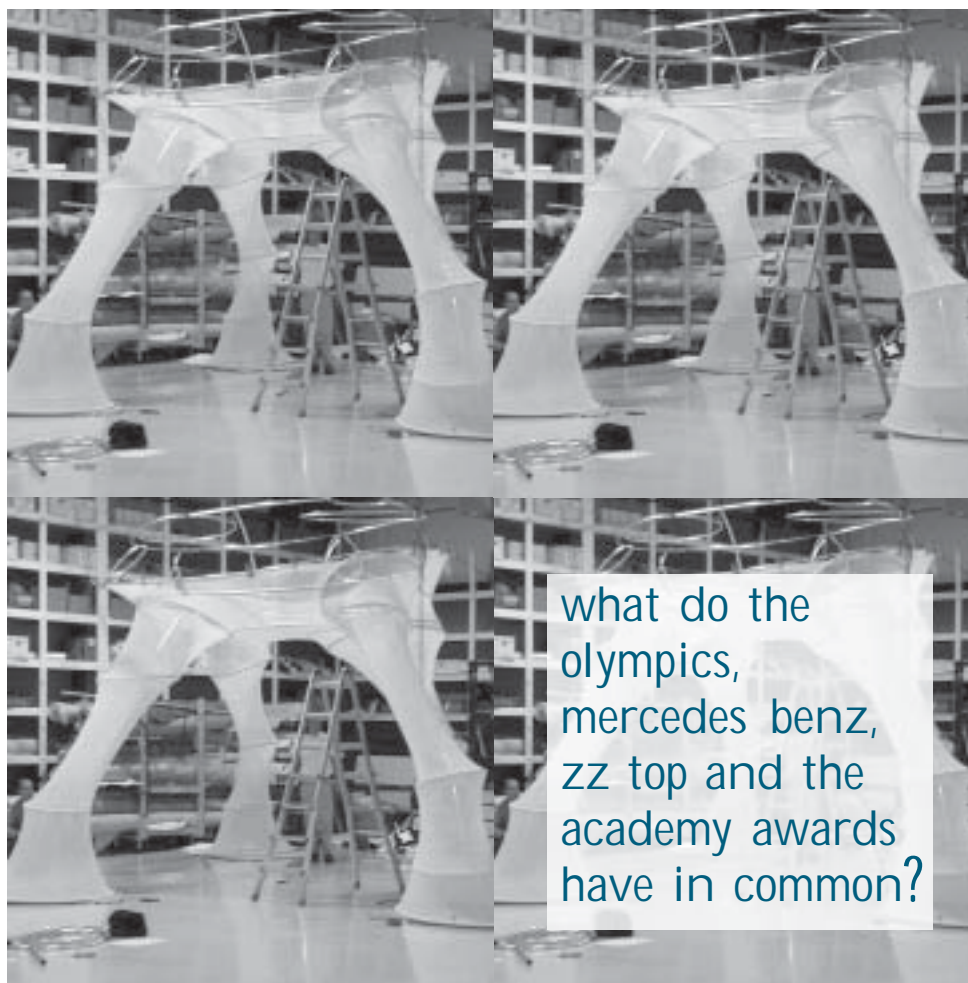
Spring 2004

tracking fellows:
jeff kellar

renovation
reestablishes
“physical heart”
in downtown
dover-foxcroft

first lady creates
maine youth
excellence in
art project

maine artists
feature work
in brooklyn gallery



what do the
olympics,
mercedes benz,
zz top and the
academy awards
have in common?

maine
basketmaker
wins prize for
women's
creativity in
rural life

creative
entrepreneur
spotlight, by
design

blaine house conference
on the Creative Economy
may 6 & 7

[you will want to be part of this discussion]



MAINE ARTS COMMISSION

building Maine communities through the arts

MISSION: The Maine Arts Commission shall encourage and stimulate public interest and participation in the cultural heritage and programs of our state; shall expand the state's cultural resources; and shall encourage and assist freedom of artistic expression for the well being of the arts, to meet the legitimate needs and aspirations of persons in all parts of the state.

GENERAL OFFICE NUMBERS



207/287-2724
Direct Auto Attendant

207/287-2725 – Fax



207/287-2360
TTY

MAILING ADDRESS

Maine Arts Commission
193 State Street
25 State House Station
Augusta, ME 04333-0025

CREDITS

MAINE ARTS COMMISSION
Publisher

SHOESTRING CREATIVE GROUP
Graphic Design/Project Management

ADMINISTRATIVE STAFF

ALDEN C. WILSON
Director
alden.wilson@maine.gov
207/287-2720

BRYAN W. KNICELY
Assistant Director
Accessibility Coordinator
bryan.knicely@maine.gov
207/287-2714

REBEKAH LEADBETTER
Information Manager
rebekah.leadbetter@maine.gov
207/287-6571

INTERNS

SARA NICS

PROGRAM STAFF

PAUL FARIA
Arts in Education Associate
paul.faria@maine.gov
207/287-2790

KEITH LUDDEN
Community / Traditional Arts Associate
keith.ludden@maine.gov
207/287-2713

DONNA MCNEIL
Contemporary Arts / Public Art Associate
donna.mcneil@maine.gov
207/287-2726

KATHY ANN SHAW
Grants / Arts Development Associate
kathy.shaw@maine.gov
207/287-2750

LISA VILLEUX
Technology / Website Associate
lisa.veilleux@maine.gov
207/287-7050

COMMISSION OTHER CONTACTS

HANNAH BRAZEE GREGORY
Publications/Community Relations
hannah@shoestringgroup.com
207/828-2378

PHIL KAEIN
Exhibition Coordinator
pkaelin@maine.rr.com
207/767-6057

ABBE LEVIN
Creative Economy / Special Projects
abbe.levin@maine.gov
207/287-2710

CAROLINE BUDNEY
Special Projects / Office Assistant
caroline.budney@maine.gov
207/287-6720

This newsletter is also available in its entirety and in full color on the Maine Arts Commission's web site:



MAINEARTS.com

All Maine Arts Commission programs are ADA (Americans with Disabilities Act) and all programs funded by the Maine Arts Commission **must** be ADA accessible.

Large
Print

AVAILABLE
BY REQUEST

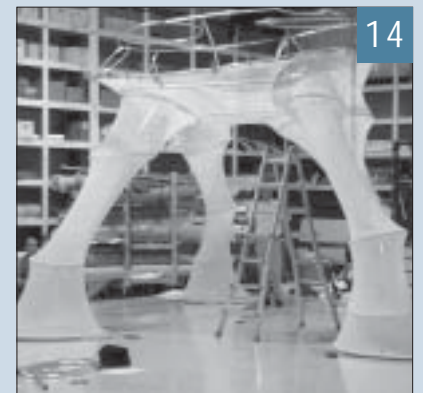


ON THE COVER

*Artists are entrepreneurs too.
Get the idea?*

See story, page 14.

Transformit, Inc., of Gorham creates and transforms fabric structures and components for clients all over the globe. Artist and company founder/president shares her story.



14

CONTENTS:

SPRING 2004

9



LETTER FROM THE DIRECTOR

4

MESSAGE FROM JOHN M. ROHMAN, CHAIR

5

MAINE ARTS COMMISSION NEWS

6 - 7

Governor unveils bond package

Maine loses longtime Champion for the arts, Maurine Rothschild

Let your voice be heard: Online survey now underway

New England Cultural Database: cutting edge tool for sharing data

Intern news

SPECIAL SECTION: MAINE'S CREATIVE ECONOMY

10 - 19

Blaine House Conference on the Creative Economy

Join Governor John Elias Baldacci

Who should attend?

You will want to be part of this discussion

Meet the speakers

Conference session topics

Hitting the road: Eight regional forums inform conference content and structure

Steering committee view point: artists make vital contributions to Maine's economy

Creative community spotlight: Dover-Foxcroft's theatre project

Creative entrepreneur spotlight: Angela Adams, by design

Other initiatives working to help boost Maine's Creative Economy

REALIZE! — Governor's Summit on Youth Migration

Project GATE: growing Maine through entrepreneurship

ARTS IN EDUCATION

20 - 21

First Lady Karen M. Baldacci creates "Maine Youth Excellence in Art"

Arts education central to positive change

COMMUNITY / TRADITIONAL ARTS

22 - 25

Preserving ties to the past: Native artisan revives tribal basketmaking

Bangor's "Arts on the Green" back for second year

Community/Traditional Arts update

CONTEMPORARY ARTS

26 - 29

Brooklyn gallery features Maine artists in "Home" exhibit

Tracking fellows: Jeff Kellar

PUBLIC ART

30 - 31

Patrick Corrigan: first-time Percent for Art awardee

NATIONAL ENDOWMENT FOR THE ARTS (NEA) NEWS

32 - 33

Bush proposes \$18 million increase in arts budget

NEA puts grant guidelines online, simplifies application process

CALENDARS

34 - 35

Meetings & grant deadlines

Arts in the Capitol calendar

17



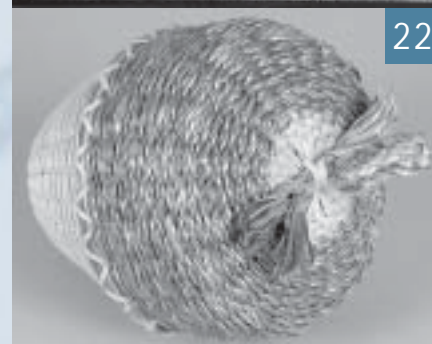
19



20



22



27



28



11



12



14





LETTER FROM THE DIRECTOR

This month, I would like to pass on some thoughts about advocacy. March is National Arts Advocacy Month, and in Maine, we celebrate the arts in education with Arts Education Advocacy Day on March 15 at the State House Hall of Flags, from 11 a.m. to 1:30 p.m. The day will be the usual lively, annual celebration of arts education, including award presentations, student performances, colorful displays and appearances by our special guests, including the Governor and First Lady as well as other dignitaries and award-winners.

Each year, the Maine Alliance for Arts Education honors two advocates for arts education with the Arts Advocacy Award. One school administrator receives the Outstanding Advocate for Arts in Education Award. A second commendation, the Bill Bonyon Award, goes to a teacher, parent or community member who is making a positive impact in arts education. These two awards will be presented at a special ceremony by the Maine Alliance for Arts Education. This year's events will also include a celebration of First Lady Karen M. Baldacci's new "Maine Youth Excellence in Art" project initiative.

Please come join other arts education advocates for these events at the State House.

I have mentioned the need for advocacy in previous letters, and as plans progress for the Blaine House Conference on the Creative Economy, it is more apparent to me than ever before that we need a better coordinated statewide advocacy coalition for the arts/cultural interests and the Creative Economy itself. To that end, the Maine Arts Commission will be engaging a community relations/public information staff person who will be working with the agency – but primarily with the private sector – in establishing a better public information/advocacy network for the state.

Good advocacy begins with knowing your thoughts about the services of the Maine Arts Commission. We have developed a survey (details on page 8) that can be filled out electronically online. It will guide the Maine Arts Commission's planning agenda for the next several months, and it is important that we hear from as many people as possible.

We hope you enjoy this issue of *MaineArtsMag*. As always, we welcome your thoughts and recommendations.

Alden C. Wilson
Director

Spreading the message throughout Maine

MESSAGE FROM JOHN M. ROHMAN

This has been an extremely active time period on the travel circuit, mainly with the Creative Economy. From Presque Isle to Portland and Eastport to the western mountains, we have been active bringing the Maine Arts Commission's message throughout the great State of Maine. Coupled with discussions about Maine's Creative Economy, we have been to over a dozen Maine communities. Not only has it been rewarding, it has also been eye-opening. In Presque Isle, Don Cyr and I discussed the potential that exists to develop markets with our Canadian neighbors. This has been talked about on numerous occasions. We need to begin acting upon this market opportunity. With the Canadian dollar gaining strength, this extremely viable option needs to be engaged by working to eliminate existing barriers to this economic opportunity. In Eastport, a similar market exists with our Canadian neighbors. Similar issues exist all over the state.

Please see the special section on the Creative Economy, beginning on page 10.

While all our travels were interesting, the trip that was to be the most informative, for me, was the one to Eastport. Thanks to an extended invitation from Jean Wilhelm, I was able to arrange two meetings and participate in additional dialogue over meals. I learned that Eastport is small geographically, just a few square miles in size, with only 1,600 residents. It's also an island! This reminded me of a similar trip I recently made to the Lewiston-Auburn area. While visiting there, an overnight stay gave me a better sense of the community and the daily vitality. Being able to have an extra day in Eastport gave me a much better sense of that town's daily activity. I had a wonderful afternoon meeting and

discussion with a group of like-minded arts enthusiasts at the Tides Institute. Director Hugh French has done a great job developing dialogue within the group and this in turn has created new opportunities with an organization that is extremely active. The group has a strong membership and collective mind set, with a strong commitment to the development of the arts.

In the evening, our public meeting with the city council had to compete with a basketball game next door. Potentially, what could have been a losing proposition ended up with a full complement of city councilors and 50 citizens in attendance. We had a wonderful and productive discussion about Maine's Creative Economy, the Maine Arts Commission and how they can have a positive impact on a community, similar to the success experienced in Bangor.

When one considers Eastport's small size, coupled with the vitality that exists concerning the arts, it's easy to leave there feeling excited. Taking a look at the schedule for Stage East, seeing the great things happening with the Eastport Art Gallery and hearing talk about the various concerts in the area is exhilarating. In addition, we can add the Tides Institute to the list, as well as the official opening of a wonderful, newly renovated community building in the downtown called "The Commons" (opening May 1, 2004) to the list of attractions. *The arts are thriving in Eastport!*

Thanks again to everyone for their help in making this a great story of arts development and community prosperity with help from Maine's Creative Economy.

Looking forward to seeing you all at the conference in May.

John M. Rohman, Chair
Maine Arts Commission



JOHN M. ROHMAN, Bangor
Chair

REBECCA SWANSON CONRAD, Auburn
Vice Chair

EXECUTIVE COMMITTEE:

Nicolaus Bloom, Gorham

Gail R. Scott, Presque Isle

Lynn Thompson, Boothbay

Mark Torres, Bangor

AT-LARGE MEMBERS:

Stephen A. Cole, Damariscotta

Joseph Donald Cyr, Lille-sur-St-Jean

Aaron J. Frederick, Portland

Peggy G. Golden, Portland

Victoria M. Hershey, Portland

Linda Farr Macgregor, Rumford Center

Jeffrey McKeen, Freedom

Stuart Nudelman, Ogunquit

Mark C. Scally, East Millinocket

Lee Sharkey, Vienna

Stephen Wicks, Orono

Governor Baldacci has shown his commitment to Maine's Creative Economy by earmarking monies to those towns that are committed to utilizing the arts as a vehicle for improvement and community development.

GOVERNOR UNVEILS BOND PACKAGE

On February 18, 2004, Governor John Elias Baldacci released the details of his bond proposal that has positive ramifications for the arts community in the State of Maine.

Aspects of the proposal are geared towards economic growth, job creation, protection of the environment through critical land conservation efforts, as well as improvements in Maine's transportation infrastructure.

"These initiatives are designed to improve the health and welfare of all Maine citizens," stated the Governor. "My proposal is a fiscally responsible vehicle for strategic investments for Maine."

While there are numerous components within the bond package, the Governor earmarked \$20,000,000 for an economic stimulus component. Within this amount, the Governor created New Century Community pilot programs which will receive money for previously designated Pine Tree Zones. Towns within these zones will receive money from the \$1,000,000, set aside for capital improvements for cultural resources.

Governor Baldacci has shown his commitment to Maine's Creative Economy by earmarking monies to those towns that are committed to utilizing the arts as a vehicle for improvement and community development.

SUMMARY OF GOVERNOR BALDACCI'S BOND PACKAGE

Economic Stimulus: \$20,000,000

Capitalizes the Maine Technology Institute Applied Research Fund providing competitive grants for applied research in natural resource-based industries including forest bio-products, marine research, aquaculture, farming, and fishing. Re-capitalizes the Small Enterprise Growth Fund for equity investments in small Maine companies with potential for high growth and public benefit. Creates a New Century Community pilot program for communities with a designated Pine Tree Zone for capital improvements to cultural resources. Funds weatherization of low income single and multi-family homes. Funds family and elderly housing options for Native American tribes through the Four Directions Development Corporation. Maintains Maine's commitment to local public schools for repairs, improvements, and renovations. Funds critical improvements and expansion plans for the State Research Library for Business, Science, and Technology – the Raymond H. Fogler Library at the University of Maine. This bond anticipates matching an additional

\$10,000,000 in funds from federal and other sources.

Health & Environment: \$16,600,000

Funds lead paint remediation in low income homes. Upgrades public drinking water systems. Provides funding for hazardous site cleanup, landfill remediation, wastewater treatment, pollution abatement and septic facilities, urban stormwater assistance and municipal brownfield remediation. This bond anticipates matching an additional \$20,000,000 in federal funding.

Land Conservation & Parks: \$65,000,000

Recapitalizes the Land for Maine's Future Program with \$60,000,000 over three years to continue Maine's land conservation efforts, leveraging a minimum of \$30,000,000 in required matching funds. Lead funding priorities include: (1) conservation properties in the rapidly developing areas of southern and coastal Maine with an emphasis on public access to outdoor recreational opportunities; (2) protection via easement of traditional public access in the North Woods and support for sustainable forestry and strategically targeted fee acquisitions in areas of very high

public value; (3) farmland protection to support an economically viable agricultural sector; (4) public access to coastal and inland waters and (5) highly significant wildlife habitat and ecological areas. Provides additional funds of \$5 million for capital improvements to state parks, historic sites and other state-owned parks, including \$1M for Capitol Park in Augusta. This bond anticipates matching an additional \$30,250,000 in funds from federal and other sources.

Transportation: \$18,250,000

Provides state matching funds for the Waldo-Hancock bridge replacement, funds improvements to highways and bridges, airports and state-owned ferry vessels, rail corridors and marine infrastructure and bicycle and pedestrian facilities. This bond anticipates matching an additional \$55,250,000 in federal and other funding.



MAINEARTS.com

FOR DETAILED INFORMATION ON THIS BOND PACKAGE, GO TO THE ONLINE VERSION OF THE MAINEARTSMAG AT MAINEARTS.COM AND CLICK ON THE LINK THAT APPEARS WITH THIS ARTICLE.

Maine loses longtime Champion for the arts, Maurine Rothschild

The Maine arts community is saddened to learn of the death, February 20, 2004, of longtime advocate and friend of the arts in Maine, Maurine Rothschild.

Rothschild served two terms on the Maine Arts Commission from 1983 to 1989. During that time, she traveled to the far corners of the state to inform herself about the level of availability of the visual and performing arts. "Maurine was a shining example of a member who actively addressed the responsibilities of her membership. She always sought ways to support and encourage the greatest range of Maine artists, within the state and beyond," said longtime friend and fellow advocate Frances Frost.

Indeed, Rothschild's advocacy was not limited to the arts. At the age of 74, she made her first visit to Africa to help women and children overcome violence and discrimination. Over the next seven years, she would travel to the African continent seven more times. Additionally, she served on numerous boards, including the board of the Bunting Institute of Advanced Study at Harvard, her alma mater (Rothschild graduated from Radcliffe College, cum laude in 1940; Radcliffe officially became a part of Harvard in 2001).

Rothschild was a member of the Farnsworth Museum's board of directors, serving as its president from 1985-1988. She was also chair of its national advisory committee.

Alden C. Wilson, director of the Maine Arts Commission, summed up the feelings of many who knew Rothschild. "I am deeply saddened with Maurine's passing. She brought vast experience to the Maine Arts Commission's deliberations during her tenure from 1983 to 1989. She always balanced the best in the arts with the need for them to be accessible to the public. We shall miss her insight, generosity, good will and abiding sense of humor."

Rothschild, 84, was at her winter home in Palm Beach Gardens, Florida, at the time of her death. When not in Florida, Rothschild and her husband split their time between New York City and their home in Dark Harbor, Maine. She is survived by her husband Robert, a daughter, Katherine Rothschild Jackson, of Somerville, Massachusetts, and a son Peter of New York City, as well as three grandchildren.

A memorial service is planned for the late spring in New York City.



I know the news of Maurine Rothschild's passing, on February 20, brings a shared feeling of personal loss to the countless friends of the arts in Maine who were touched by Maurine's energetic participation in our Maine arts community from the first moment she and her husband Bob made Maine their home.

During her two terms on the Maine Arts Commission, 1983-1989, Maurine shone as an example of a member who actively addressed the responsibilities of her membership.

As a Commission member, she traveled to the far corners of the state to inform herself of the levels and availability of the visual and performing arts to Maine citizens. Maurine avidly sought ways to support and encourage the greatest range of Maine artists within our state and beyond.

Together she and Bob assumed leadership roles on the boards of Maine arts institutions and encouraged others to do the same. Our arts environment has been enriched by her efforts, and we will miss her as a friend and a mentor.

*Sincerely,
Frances Frost
Former Commission member and chair*


LET YOUR VOICE BE HEARD

The Maine Arts Commission invites your opinions as we update our strategic plan and define priorities for grants and services. We plan to respond to the needs of Maine citizens and communities, to be clear about our direction, to assess our progress and to make the case for arts funding.

Please respond to a simple survey today. You can express yourself, and help us understand our constituents' needs.

The survey is online at MaineArts.com.

Please go to MaineArts.com and click on the link for "Take Survey." Or, the survey can be accessed directly at: <http://intercom.virginia.edu/SurveySuite/Surveys/mainearts>.

If you need a paper copy of the survey call 207/287-2724 during the hours of 8 a.m. to 5 p.m. or email Bryan W. Knicely at bryan.knicely@maine.gov. We want to hear from you, as our plan validity depends on constituent participation. 


"The New England Cultural Database will be the leader in the nation as far as online and current census-type data for artists and cultural organizations to have access to and use as a resource. It will also be a tool in defining the Creative Economy by putting numbers to research and theory about what really exists in our cultural and creative communities, not only in Maine, but in all of New England."

THE NEW ENGLAND CULTURAL DATABASE: CUTTING EDGE TOOL ALLOWS DATA SHARING AMONG ARTS GROUPS

The arts community in Maine – and throughout New England – is continuously looking for effective ways of promoting their artists and art projects. Oftentimes, funding and staff issues make it imperative organizations work wisely and collaboratively to share information and research about their projects and campaigns.

The development of the New England Cultural Database (NECD) goes a long way towards this end. The database is an online data warehouse containing financial, demographic, geographic and other related information about businesses, cultural organizations and individual artists throughout Maine and New England. This comprehensive information gathering tool allows the compilation of various means of data that can be shared among various state arts agencies, members of the cultural community, industry groups, researchers and the general public. Building on the New England Foundation for the Arts' (NEFA) previous work in cultural mapping, all information in the database is geographically coded to allow searches by location and support a variety of analyses based on geographic area.

Prior to the development of the NECD, this information had no storage home and necessitated the kind of duplication of effort that can be fatal to small arts groups and other similar organizations. With its development, the database becomes a cutting-edge means of data sharing which other groups from all over the country will want to know more about. The recognition of this is evident according to Bryan W. Knicely, assistant director and accessibility coordinator for the Maine Arts Commission.

"The New England Cultural Database will be the leader in the nation as far as online and current census-type data for artists and cultural organizations to have access to and use as a resource. It will also be a tool in defining the Creative Economy by putting numbers to research and theory about what really exists in our cultural and creative communities, not only in Maine, but in all of New England." 

According to Aria Goldenbaum, communications and research manager for NEFA, "The development of the NECD was rather fortuitous. While it was being developed, the Internal Revenue Service released digitized Form 990 data, which allowed us to compile this information in the database. Now it is possible to access nonprofit organizations by financial records in a way that was never possible before. It also allows us to comprehensively house the various economic impact studies that have been done on the Creative Economy."

The economic impact studies have been conducted every five years or so and document information about the nonprofit cultural sector, support various advocacy initiatives and give cultural groups and organizations data they need in making their cases to various governmental agencies.

The database will unfold in stages throughout 2004-2006. Currently, the NECD houses over 18,000 records and will eventually represent all of New England's Creative Economy, by expanding to hold a comprehensive set of records such as for-profit creative industry businesses, nonprofit cultural organizations and individual artists.

The NECD will serve as a back end to NEFA's developing Online Cultural Marketplace, a transaction-based online booking service that allows New England artists to market their products and interact directly with presenters. For additional information on the NECD, you can visit the New England Arts web site at www.newenglandarts.org.

The US Regional Arts Organizations are six nonprofit entities created to encourage development of the arts and to support arts programs on a regional basis. Funded by the National Endowment for the Arts, these organizations, which include Arts Midwest, Mid-America Arts Alliance, Mid Atlantic Arts Foundation, New England Foundation for the Arts, Southern Arts Federation and Western States Arts Federation, provide technical assistance to their member state arts agencies, support and promote artists and arts organizations and develop and manage arts initiatives on local, regional, national and international levels.

INTERN NEWS


The Maine Arts Commission welcomes two new interns for the winter and spring months.

CAROLINE BUDNEY is a recent graduate of Bowdoin College with a BA in Art History and Studio Art. She is looking forward to living in Maine after coming to Bowdoin from Syracuse, New York. She plans a career in the arts, after spending two weeks as an intern and being contracted by the agency on a part-time basis.

SARA NICS studied contemporary dance at Concordia University, as well as Bates Dance Festival. She holds a BA with honors in journalism and political science from the University of King's College, Halifax, Nova Scotia. She will be working with Donna McNeil, contemporary arts/public art associate, to develop programs for performing artists.

KIMBERLY BRENNAN, who interned with the Maine Arts Commission last summer, has a background in education and was recently contracted by the agency to research and write a report evaluating the Partners in Arts and Learning program. In addition, she is currently attending the MFA program for visual art, at Vermont College.

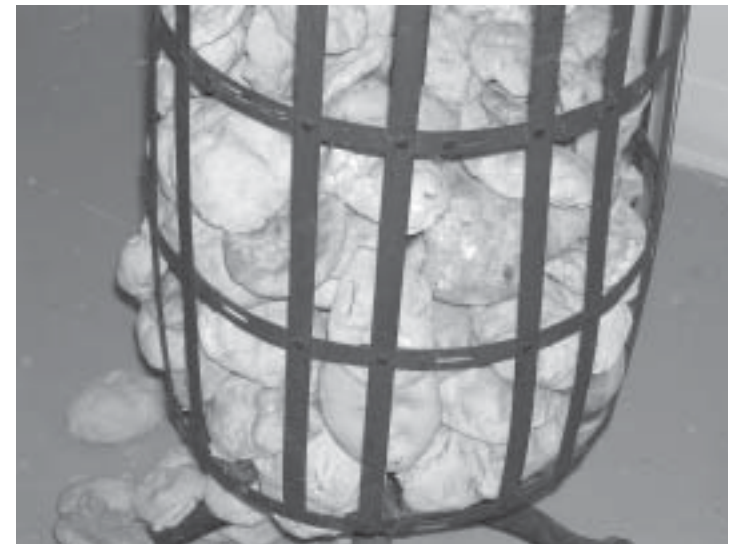
She perceived her experience as follows: "As a mother/artist my time at the Maine Arts Commission has reenergized my desire to ensure that the arts continue to be an integral part of our community and schools. Art, as a valuable tool of expression, enhances learning on all levels and can be used to bring about social change.

My artistic practice uses video, sculpture and household objects that engage the viewer on a psychological and personal level reflecting the social environment we inhabit, particularly the marginalization of individual members/groups of society. It has been a pleasure working with an organization that plays such an integral part in assisting with the freedom of artistic expression and well-being of the arts." 

"As a mother/artist my time at the Maine Arts Commission has reenergized my desire to ensure that the arts continue to be an integral part of our community and schools."



(TOP)
"MOTHERHOOD AMBIVALENCE"
KIMBERLY BRENNAN
VIDEO INSTALLATION
(METAL DRESS FORM, BREAD)
8' X 8'
2003



(MIDDLE)
DETAIL OF
"MOTHERHOOD AMBIVALENCE"



(AT RIGHT)
"MOTHERHOOD AMBIVALENCE"
KIMBERLY BRENNAN
PORCELAIN, CLOTH AND COFFEE, 12"
2003

Blaine House Conference on the Creative Economy

MAY 6-7, 2004
BATES MILL COMPLEX
LEWISTON, MAINE

Join Governor John Elias Baldacci as he holds the first ever conference on Maine's Creative Economy. This conference will explore economic development that utilizes community resources to leverage investment for sustainable growth.

Economic development and arts and cultural experts throughout New England are looking to Maine as it takes the leadership position on the Creative Economy. Through Governor Baldacci's initiative, Maine is far ahead of many other states. You will want to be a part of the discussion on May 6 and 7, 2004.

You will meet and network with economic sectors that have rarely, if ever, been in the same room together. You'll learn how some communities are getting it right the first time and experiencing renaissance growth. You'll meet artists who have developed major businesses, economic development experts who have revitalized their downtowns and investment bankers who are realizing real returns on investments in formerly depressed communities.



Who Should Attend?

- State and local economic development/ planning officials and agencies
- Arts and cultural individuals and organizations
- Municipalities
- Creative Economy entrepreneurs
- Legislators
- Community and rural development agencies
- State and regional tourism officials
- Finance institutions

> *You will want to be part of this discussion.*

> *Help inform the general public and present the Creative Economy concept and case studies*

> *Develop strategies and policies to act on opportunities to use the Creative Economy approach in our community and economic development efforts*

> *Adapt current urban Creative Economy model findings to our rural state*

FOR MORE INFORMATION OR TO SHARE AN IDEA:

Abbe Levin
Maine Arts Commission
25 State House Station
Augusta, ME 04333
207/287-2710
abbe.levin@maine.gov
MaineArts.com



MAINEARTS.com

"Maine is a true magnet for the attraction of the new Creative Economy individual and company. With our strong natural resources, historic downtowns and our arts and cultural atmosphere, the anticipated growth with this sector is very real. Let's use the conference to capitalize on this exciting opportunity."

John Rohman, president, WBRC Architects and Engineers, and co-chair, Blaine House Conference on the Creative Economy

MEET THE SPEAKERS

Creative Economy experts are making their way to Maine for the Blaine House Conference. From the dozens of local and national speakers who will lead the discussion this May, we would like to introduce you to these three dynamic leaders.



RICHARD FLORIDA – CREATIVE ECONOMY

Perhaps the hippest thing to ever happen to economics, our creative luncheon keynote speaker, Richard Florida, will serve up his vision of the Creative Economy and describe how Maine communities can “get it” and thrive by linking art, culture, commerce and community. The author of *The Rise of the Creative Class: And How Its Transforming Work, Leisure, Community and Everyday Life*, Florida places creative work, quality of life and entrepreneurs as leading causes of economic growth. Florida is currently a visiting scholar at the Brookings Institution, Washington, DC, and a professor at Carnegie Mellon University where he also heads the Software Industry Center. He has taught at Massachusetts Institute of Technology and Harvard University’s Kennedy School of Government. Also an entrepreneur, Florida founded two companies, the Creativity Group and Catalytix, a strategy-consulting firm that works with governments and corporations around the world.



DR. STUART ROSENFELD – CREATIVE CLUSTERS

President of Regional Technology Strategies, Inc., located in Carrboro, North Carolina, Dr. Rosenfeld is considered a leading expert in cluster-based economies. Recently, the state of Montana commissioned Rosenfeld to research and write a report on Montana’s Creative Cluster. He previously served as deputy director of the Southern Growth Policies Board and director of the Southern Technology Council. His areas of expertise include collaborative and cluster-based economic development and workforce development. Dr. Rosenfeld has published numerous books and articles, including *Competitive Manufacturing: New Strategies for Regional Development*; “Smart Firms in Small Towns;” “Overachievers: Business Clusters that Work;” and “Smart Systems: A Guide to Cluster Strategies for Less Favored Regions.” He has advised or testified before more than a dozen panels and committees of the US Congress, the National Academy of Sciences and the Organization of Economic Cooperation and Development. Rosenfeld has an EdD in Education Planning, Social Policy and Administration from Harvard University.

MAYOR JOHN BARRETT, III – CREATIVE COMMUNITY

Mayor John Barrett is no stranger to the city he helped reinvent. A graduate with a Masters Degree in Education from North Adams State College, Mayor Barrett is the longest serving Mayor in Massachusetts and has been working with the city of North Adams for over 30 years. His list of active participation in politics and economic development shows great concern and involvement in his community, state and region. He chairs the North Adams Airport Commission, is Democratic State Committeeman, chair of the MASS MoCA Commission, president of Massachusetts Mayors’ Association and is an active member of the US Conference of Mayors.

Mayor Barrett continues to be honored for his vision and leadership. He has been named Outstanding Young Man in America twice, a Who’s Who in American Politics, YMCA Citizen of the Year and voted Best Mayor of 2002 by Berkshires Week Readers. His strong support of the innovative MASS MoCA project brought him the MASS MoCA Leadership Award, Revitalization Award MASS MoCA and City of North Adams Award in Recognition of Strong Commitment to the Children of North Adams. He has also received the Berkshire Visitors Bureau’s Award in Recognition of Outstanding Beautification for his work in converting North Adams to a true success story.

This special section on the Creative Economy continues on the following page.

Maine's Creative Economy Conference Sessions

In the last several months, the steering committee traveled the state of Maine from Calais to Saco holding regional Creative Economy forums.

The mission? To listen to you, Maine's own entrepreneurs, economic developers, artists, municipal officers and business owners. We have used your interests and questions to create the content of the conference.

Here is a look at the questions we will pose during the conference breakout sessions. On May 7, 2004. Come to get the answers from national and local leading experts, practitioners, creative entrepreneurs and workers.

Get Creative and Use ME

QUESTION: What does Maine offer creative entrepreneurial development and how does one access these tools?

Give ME Shelter

QUESTION: How do we solve the housing issues in Maine and provide live/work space for artists and entrepreneurs?

Creative Communities by Design

QUESTION: How does the Creative Economy model fit into an overall community development plan?

Creative Economy as a Magnet: Attracting Talent to Maine

QUESTION: How do we utilize Creative Economy attributes to attract entrepreneurs, workers and talent?

It Takes A Village

QUESTION: How well does the current K-16 arts education systems help feed a creative workforce?

Workforce Training: The Locomotive of the Creative Economy

QUESTION: What training programs already exist or need to be developed to support the Creative Economy?

Creating Gravity: Bringing People, Businesses and Vitality Downtown

QUESTION: How do you create the kind of downtown places required for a Creative Economy to thrive?

Ideas: The Other Currency of A Creative Economy: How to Protect Your Investment

QUESTION: Intellectual property rights are a growing concern for companies and individuals. How can Maine protect its competitive advantages across the state line or overseas?

The Sticky Factor: Building a Culture That Keeps Our Kids Home

QUESTION: How does the Creative Economy provide job and cultural opportunities for Maine's next generation?

Creative Economy in Rural Places

QUESTION: The Creative Economy model works well in urban settings, but how can we identify and grow creative economies in the rural places of Maine?

Avoiding Maine's Professional Catch & Release

QUESTION: So, you've managed to attract entrepreneurs/employees to Maine but how do you keep them?

Cultural Tourism: Are We Missing the Boat?

QUESTION: In a time when other East Coast states are realizing much greater growth in tourism, how can Maine leverage its Creative Economy assets including arts and culture to promote state tourism?



PHOTO COURTESY OF PLATZ ASSOCIATES.

(ABOVE)
BATES MILL COMPLEX,
LEWISTON

Growing Creative Clusters

QUESTION: How do you begin to begin to identify, organize and grow a cluster network?

Diversity & Tolerance: Indicators of Prosperity

QUESTION: It is well known that a place rich in diversity, ethnicity and tolerance feeds a Creative Economy. How can Maine work toward becoming a more tolerant and diverse state?

Landscape: How Our Cultural & Natural Assets Create Economic Leverage

QUESTION: How do Maine's cultural and natural assets support a Creative Economy, ultimately making Maine more competitive in the global marketplace?

Hitting the Road

Eight Regional Forums Inform the Content & Structure of the State Conference



It's a big idea. It has the potential to transform the economic landscape. And throughout 2003, it traveled to communities throughout Maine.

Pre-conference regional forums around the state helped create excitement and generate discussions about the upcoming Blaine House Conference on Maine's Creative Economy.

The forums were used as part of the conference discovery process. During the presentation, attendees brought forward issues that the conference will address. Major concerns of economic development professionals, educators, artists and entrepreneurs created candid and insightful discussion that led to further refinement and development of sessions to specifically address major topics.

And, the attendees did not pull any punches:

"Artists move in, change a run-down neighborhood into a great place and then get driven out when the rents go up. What are we going to do about that?" > Saco

"This is really exciting in terms of economic development, but is it sustainable?" > Lewiston

"How does education fit into the plan? Are the schools and colleges on board?" > Portland

At each of the forums, the excitement surrounding the Creative Economy concept grew as people gained a deeper understanding of the underlying concept and opportunities. The presenters, drawn from the steering committee, provided key concepts and language that framed the overall discussion. They then guided the discussion that followed without leading the audience to any predetermined outcomes. The results were powerful insights into the immediate and long-term needs of local communities, the available and potential resources and the very different opportunities for cultural, creative and entrepreneurial development around the state.

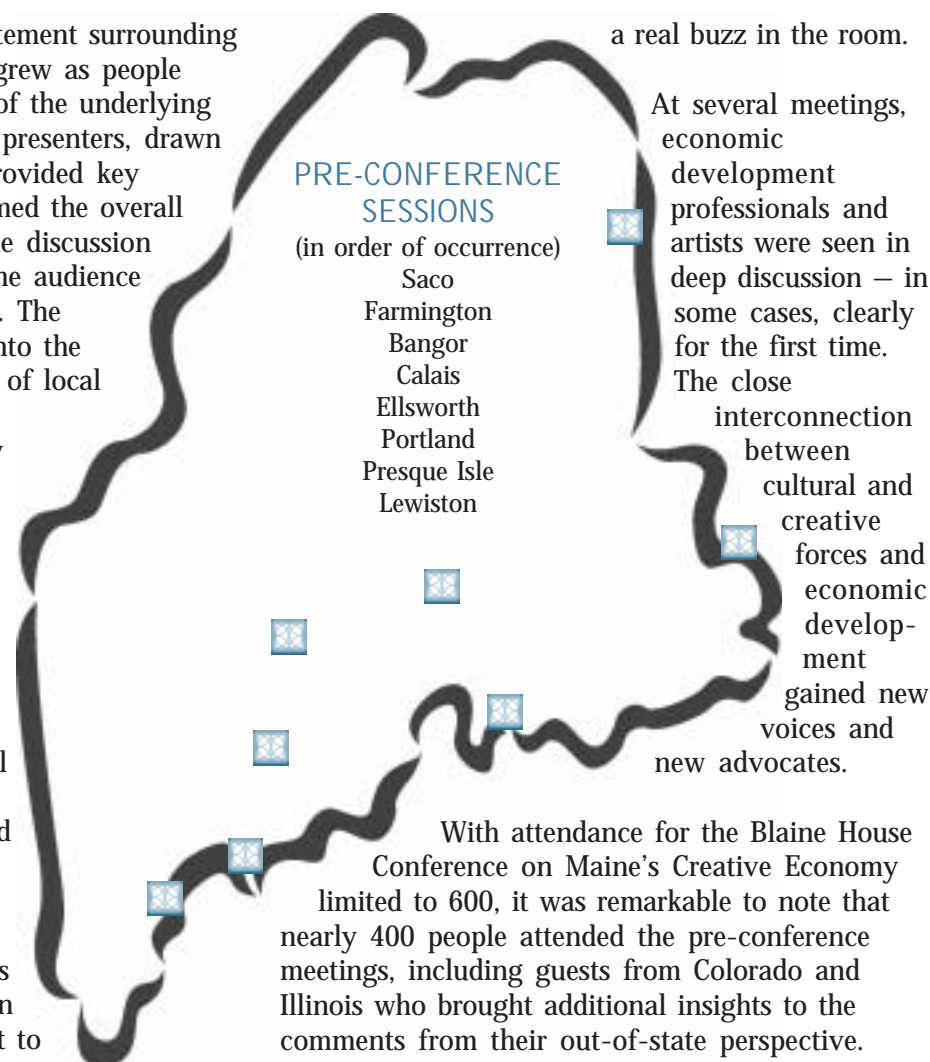
The concepts of Creative Workforce, Creative Communities and Creative Clusters were explained in detail with local examples of entrepreneurs, organizations and some insights into the cluster concept as it applies to Maine. These key concepts provide the basis for the conference sessions and help to define the discussion in actionable areas that intersect to form the creative core where development explodes.


A period of open discussion followed the presentation and a viewing of the influential documentary film on the transformation of North Adams, Massachusetts, *Downside Up*, helped create

For up-to-date information such as conference details, online registration and speaker information, please visit:



MAINEARTS.com



Based on the regional discussions, the conference has taken shape. Richard Florida will serve up his vision of the Creative Economy and describe how Maine communities can "get it" and thrive by linking art, culture, commerce and community. 

This special section on the Creative Economy continues on the following page.

Maine's Individual Artists Make Vital Contributions to a Creative Economy

BLAINE HOUSE CONFERENCE ON THE CREATIVE ECONOMY:
A STEERING COMMITTEE MEMBER'S VIEWPOINT

CYNTHIA THOMPSON

What do the Olympics, Mercedes Benz, Z.Z. Top and the Academy Awards have in common? They have all

used a creative firm from Gorham, Maine, to transform their events into visually stunning and memorable spectacles. Transformit, Inc.,

designs and creates fabric structures and components for clients all over the globe. Transformit has grown from one individual artist to a team of over 50 stitchers, designers, sculptors, metalworkers, artists, installation engineers and other creative employees.

President, founder and Maine artist, Cynthia Thompson, shares her unique perspective on the Creative Economy with *MaineArtsMag* readers.

“When I first came to Portland in 1985, it was tough to be an artist in Maine. I moved into a warehouse where I went to work starting my


company. I was relatively isolated and had no idea where to go for help. At the time, there was no organization of artists I could use for advice or to find access to the resources I needed.

I went to the Small Business Administration (SBA) first and then from bank to bank, but it took six years for me to find anyone willing to give me a business loan. They just didn't get what I was trying to do. I needed help but I didn't even know where to look for it.

The Creative Economy will mean that no Maine artist will have to struggle that way again. The programs will elevate the visibility of artists in our community and build an awareness of their vital contribution to both our local and state economies. Fine artists will

have access to support services, help finding affordable housing and cluster communities of other artists with whom they can confer. And artists such as me, who choose the entrepreneurial path, will have help starting their companies, getting loans and becoming educated as to the many facets of owning and operating a business.

The end result will be a network, rather than being isolated and alone. Artists will feel connected both with other artists and with their communities. This connection will foster new ideas, which in turn will create even more opportunities for Maine artists. In time, artists will seek Maine as a place where they know their contributions will be valued. And, we will all finally get the recognition we deserve — as key components of strong, thriving communities.”

Maine artist, Cynthia Thompson, is president and founder of Transformit Inc., a company that designs and produces tension fabric structures and components for clients in the trade show, retail, interior, museum and display industries. Learn more about Transformit, Inc., at www.transformitdesign.com. 



PHOTOS COURTESY OF TRANSFORMIT, INC.

Creative Community Spotlight

Dover-Foxcroft's Center Theatre Project

CONTRIBUTED BY ERIKA BOHLMAN

Teaming Creative Economy with Downtown Revitalization

The renovation of a unique historical and architectural asset in downtown Dover-

Foxcroft is helping to re-establish the "physical heart" in this northern Maine community.



The Center Theatre for the Performing Arts renovation project could have a positive impact beyond the immediate Dover-Foxcroft downtown area. "By teaming the Creative Economy concept with downtown revitalization, the Center Theatre renovation project is


rebuilding Piscataquis County's local sense of pride and place," stated Rollin Thurlow, who has been involved with the project since its inception back in 1997, and is now the theatre group's board chair.

This project holds a multitude of benefits for a broad range of people. "It is not just patrons of the arts, local students and schools, or summer people who are excited about what a renovated Center Theatre in downtown Dover-Foxcroft means for the entire county," said Thurlow. "Economic developers, town selectmen, local businesses and state and federal legislators all see the huge potential of the Center Theatre for the Performing Arts to help revitalize and stimulate our struggling woods-based economy."

The Center Theatre for the Performing Arts was built in 1941, after the Star Theater across the street burned down. The new theatre was constructed using a 1940's art deco style. According to Tracy S. Michaud Stutzman, co-chair of the project's capital campaign, the project recently received a \$100,000 grant from the Maine Department of Economic and Community Development, and the campaign committee has already raised more than

\$800,000 of the \$1.3 million needed to restore the theatre. The work includes a major renovation of the building, involving completely gutting and remodeling the interior, as well as installing new electrical service, plumbing, stage and dressing rooms. Additionally, the fire alarm and sprinkler system will be completely modernized, and the building will be brought up to current accessibility codes for people with disabilities.

Phase one of the renovation's three major phases has recently been completed. John Gordon is the architect and Nickerson & O'Day is the general contractor — both are from Bangor. In addition, the Charleston Correctional Facility has participated, supplying a crew of inmates to work at no cost to the nonprofit group. This has saved the project tens of thousands of dollars in demolition costs. This crew has also helped to construct a basement for the bathrooms. The crew is scheduled to do additional work during the later phases.

Stutzman believes that the Center Theatre will draw young people and families back to the region by offering arts programs that will enhance their quality of life. As a result, this region will become an even more compelling and interesting destination for visitors who have already come to enjoy the area's unmatched natural beauty. Please contact Tracy Stutzman at 207/564-0041 or tracy.stutzman@mail.maine.edu if you would like more information about Dover-Foxcroft's Center Theatre project. 



PHOTOS COURTESY OF THE CENTER THEATRE FOR THE PERFORMING ARTS.

Erika Bohlman is a marketing and communications professional with Mountain Counties Heritage, Inc. www.mainemountains.org

CREATIVE ENTREPRENEUR SPOTLIGHT

Angela Adams - By Design

CONTRIBUTED BY
BOB KEYES

The world has taken notice of this Portland designer's signature styles.

REPRINTED WITH PERMISSION OF AND AS IT APPEARED IN THE
PORTLAND PRESS HERALD/MAINE SUNDAY TELEGRAM.

It's a long way from North Haven to Neiman Marcus, but for designer Angela Adams, the miles didn't matter.

Adams, who grew up on a Maine island and passed time by doodling in the margins of school books, soon will have her latest product line selling in one of America's toniest retailers. That can hardly qualify as a surprise, given that Adams is among the most respected designers in America, thanks in large part to her hand-tufted rugs that command the kind of price art collectors pay for original paintings.

What may be more surprising is that Adams has achieved her success without feeling compelled to leave Maine to be closer to the upscale markets where her work is coveted. Her Portland-based business — Angela Adams Design LLC — has blossomed into a 20-employee operation in a little more than six years, with sales exceeding seven figures annually.

Adams, 38, started by making high-end rugs for people with a lot of money. Her philosophy was that a nice rug could fill a similar design aesthetic as a painting on a wall. She and her husband, Sherwood Hamill, expanded the company to include his custom-made furniture, and lately they've added a variety of lifestyle products that include fabric, pillows, stationery and drinking glasses.

Next spring, Neiman Marcus will sell her new line of purses.

Adams' superstar status hasn't gone to her head, changed her ideals or influenced how she treats people. The lessons learned growing up in North Haven — self-sufficiency, resourcefulness and a sense of community — are evident in her life today.

She hires family members, friends and the sons and daughters of co-workers as models for her ads. She named her signature motif, Manfred, after a neighbor's dog. A photo of her lobsterman grandfather hangs above the register of her Congress Street storefront.

Sure, Adams gave up island life to live in Portland, which among islanders is sometimes akin to moving to another country. But Adams has a healthy perspective. She doesn't pine for a New York penthouse or dream of squashing her competition.

For her, life in Maine is just about perfect, thank you very much.

"We don't even talk about leaving," says Adams, who often rides her bike from her home atop Munjoy Hill to her showroom and offices at the foot of the hill. "It's never been a consideration. It's almost like we created this business so we could live here in Portland."

It's tempting to describe Adams' signature look as retro — think "Brady Bunch"-era TV dinner trays in shape and color, or any piece of linoleum from generations past. Adams prefers to think of her look as ultra-modern with a nod to the influences of her youth. She creates images with soft, looping lines and muted but distinct colors.

North Haven painter Eric Hopkins has known Adams for most of her life and he has watched her art evolve. He hired her to run his island gallery more than a decade ago. At the time, Adams painted funky designs on used furniture.

Hopkins sees some of those early notions in Adams' work today.

"She took some of those same motifs, refined them and came up with a vocabulary that refers to retro stuff but really isn't," says Hopkins. "Her family had all that old stuff around. It was just there, that Deco-ey, designey kind of stuff. Things on the island never change as fast as in other places. So the '30s, '40s and '50s design trends were current when she was growing up. They weren't old-fashioned at all."

Islanders are proud of her, Hopkins says. "Most people on the island are big fans. They like the fact that they know her. Angela is a real person, one of us. She's not Madison Avenue or Rodeo Drive. She's an island girl."

Christine Vincent, president of the Maine College of Art in Portland, picked up Adams' trail soon after Vincent arrived at the college in 2001. She was drawn to Adams' style and product line.

"She takes marvelous modern design concepts and updates them in a fresh, contemporary and exciting way. . . . Like many women, I adore a good briefcase and a great belt. I was just telling her she needs a line of shoes and then she will have me all sewn up."

In Adams' world, shoes might not be out of the question. Her company has expanded since she opened in the mid-1990s. This past year has been particularly fluid. Adams introduced what she calls her Studio Collection of accessories, which features her splashy look on such items as tote bags, clutches and pocketbooks. The Studio line is meant to be affordable — \$37 for a belt, \$95 for a pocketbook, \$13 for a sketchbook — opening up a larger and also younger market.

Her Signature Rug series remains high-end: more than \$10,000 for a 9-by-12-foot rug. Vincent, who

ANGELA ADAMS, DESIGNER

AGE: 38

HOMETOWN: North Haven

CURRENT RESIDENCE: Portland

PRODUCT LINE: Adams

creates fine rugs, fabrics, accessories, totes, purses and bags.

co-chairs a gubernatorial-appointed steering committee with a mission to measure and recommend policies to promote Maine's creative work force, says Adams is a poster child for the state's Creative Economy.

She's an entrepreneur who makes use of her skills as an artist and employs a young work force, many of whom are artistically trained and employed in their field of choice. Better still, instead of leaving Maine for a glamorous and prosperous life in a bigger metropolitan area, Adams has chosen not only to stay, but also to ensure her roots remain firmly planted in Maine.

The state figures prominently in the promotion of her company, and virtually every press report on her business — Adams is the darling of the design press — discusses her island upbringing. Just as Maine is woven into the image of L.L. Bean, so it is with Angela Adams Design.

That sort of recognition is good not only for Adams, Vincent says, but also for the arts community and the state as a whole. She is, perhaps, Maine's most visible visual artist and as such serves as an ambassador for Maine arts. "When she travels to all these international trade shows and chats with people, she is out there chatting about Maine and her life in Maine," Vincent says.

Adams' success came through hard work. She arrived in Portland by way of Philadelphia, where she moved for her art studies and ended up staying to work after she got her degree.

Back in Maine, she took a job as a waitress at Cafe

Uffa and the Pepperclub restaurant in Portland. All the while, she kept experimenting with her painted furniture, which she says evolved directly from her fondness for doodling when she was young.

Her early designs were free-form improvisation, all done by hand and instinct. And then she got an idea: What if she could transfer those designs to rugs? And what if she could make, by hand, the kind of high-end, three-dimensional rugs that people would pay a lot of money to own?



PHOTO COURTESY PORTLAND PRESS HERALD/MAINE SUNDAY TELEGRAM.

"I saw these hand-tufted rugs as something I could relate to and understand. I knew I could sell one high-end custom rug, similar to selling one painting. It just made sense for me to try this," she says.

So she hooked up with rug-makers and brought several examples to a trade show in Chicago. She wanted to gauge interest, listen to feedback and re-evaluate her idea. The show was so successful, there was little to tweak. People loved the rugs.

Adams returned to Maine emboldened, confident she had found a commercial vehicle on which to carry her design ideas.

There would be no more waitressing for her — and no apologies to her artist friends who scoffed at her for selling out. "The whole idea of the struggling artist is an irritating concept to me," she says, explaining her decision to find a commercial medium for her artistic expressions.


"I'm definitely not into being a victim of the arts.

I want to make a living." Early on, her husband-to-be, Sherwood Hamill, caught on to her painted furniture. A cabinetmaker and carpenter by trade, Hamill liked what Adams was doing with her designs. The two have known each other a dozen years and have been married nearly a year.

While design is still very much a part of Adams' daily life, the business side occupies much of her concern these days. Not long ago, the company manufactured all of its products on Munjoy Hill in a building formerly fronted by Tommy's Hardware.

These days, about half is made here, with the rest farmed out. A large chunk of Adams' job is ensuring the manufacturers she hires meet her standards.

Adams wouldn't have launched her rugs if she didn't believe in her product or business plan. But even she admits surprise at her level of acceptance.

"I never expected it to the degree it's at right now. I didn't expect so many people to get so excited about it." 

Other initiatives working to help boost Maine's economy and match the Creative Economy spirit

REALIZE!

Ideas • Opportunities • Solutions

GOVERNOR'S SUMMIT ON YOUTH MIGRATION
JUNE 19, 2004 • ORONO, MAINE

More information will be available when the
web site is unveiled this spring:
www.REALIZEmaine.com



PHOTO COURTESY OF ACES DESIGN.

"We moved our agency from San Francisco to Maine to bring balance in our lives and create a place to be inspired for many years to come. The internet and technology allows us to work with clients from coast to coast. Maine provides the "self-starter" opportunities to achieve and a wonderful quality of life."

- Erin M. Skehan

(Erin M. Skehan and Alan Claude, owners of ACES Design in Farmingdale. Both are volunteers working on the REALIZE! Governor's Summit that will take place this June.)

"This initiative brings young people together to generate ideas, realize opportunities and achieve sustainable solutions for vibrant communities, quality of life and the economy of Maine."

- Governor John Elias Baldacci

THE CHALLENGE:

Maine is losing its youth. Between 1990 and 2000, there was a statewide decline of 22 percent among the population of 20 to 34 year olds — and in some towns that figure was 40 percent. If the current trend continues, in 20 years Maine will have more people over the age of 65 than under the age of 20. While there is some early indication this trend may be slowing, the state still has significant challenges with retaining and attracting youth and regional disparities within the state are growing.

While this problem is not unique to Maine, its impact on Maine's economy and quality of life is profound. With an aging population, it will be increasingly difficult to attract industries to Maine. Young adults go where there is economic opportunity, but they look for social and cultural opportunities as well. They can create the opportunities, but they cannot do it alone. For Maine to ensure a reversal of this demographic trend, we need to develop strategies that will make Maine a viable, preferred option for young people.

THE GOAL:

Engage current and former Maine citizens aged 20 to 34 in state, community and individual partnerships that will make living and working in Maine a viable, preferred option for them.

THE INITIATIVE:


As part of his continuing commitment to address youth migration issues, Governor Baldacci is convening this Summit as one vehicle for bringing together a diverse group of young people to engage them in the process of change. He is committed to providing a statewide focus on the

complex issue of youth migration and to creating an ongoing process that will continue to engage youth in the challenge of making Maine a viable, preferred option. In an effort to further understand the challenges and opportunities, we are identifying "best practices" in other states and countries that will provide information and insights and suggest possible solutions.

But the key to this initiative is to directly engage those citizens most impacted. Before the summit begins, they are conducting targeted surveys of young Mainers, including those who have left the state. Research will be posted online and virtual conversations will take place throughout the spring. More than 300 young adults age 20 to 34 will participate in a day-long summit to identify decision-making points, considerations, barriers, incentives and possible interventions for future consideration by policy makers and stakeholders. They will then return to their home communities to continue those conversations and to more fully craft solutions. Stakeholders in success include not only the youth themselves, but families, businesses, communities, education systems and government.

WHAT IS THE GOVERNOR'S SUMMIT?

REALIZE! is about understanding the challenges and opportunities before us and creating sustainable solutions to make Maine a viable, preferred option for youth. The Summit is one piece of that effort and will take place Saturday, June 19, 2004, at the University of Maine's flagship campus in Orono. A new web site (www.REALIZEmaine.com) is being created that will post research and resources and provide a format for online discussions by interested youth.

This Summit is a one-day event, but it addresses an issue of ongoing importance. There will be online opportunities both prior to and during the Summit for others to participate and share their ideas/experiences. Regional meetings will spring up following the Summit to continue the conversations begun on June 19 and to focus on solutions and strategies that young workers and young families can put into action with the help of regional partners. 


Researching results of aid for entrepreneurship leads to added resources for Mainers interested in growing or starting their own business

Maine was only one of only three states chosen to participate in a multi-year study the federal government has begun to determine the value of business assistance programs are worth their cost. What does this mean for Maine? More funds to help provide free resources and training for those interested in growing or starting a business in Maine — good news for those wanting to take advantage of their creativity to launch into business.

Project GATE (Growing America Through Entrepreneurship) has three goals, according to the US Department of Labor: increase awareness of small-business services through community outreach; offer small-business training and technical assistance; and evaluate whether the approach is effective and efficient. The project is being run in Maine, Pennsylvania and Minnesota.

The program hopes to attract 1,000 entrepreneurs, said Stephen Duval of the Maine Department of Labor, who is working as state coordinator for GATE. Recruiting started in October and is expected to continue until June 2005. A marketing campaign, which began in February, has been implemented to help recruit program participants.

The program will operate from three hubs — state CareerCenters in Portland, Lewiston and Bangor. There, participants will receive an orientation session to explain the program and to hear a realistic portrayal of the challenges and opportunities of owning a business.

Under the GATE project, budding entrepreneurs will receive the initial skills they need through one program, then instead of having to wait for the right advanced classes to open up within the same service organization, they can get the advanced skills they need with a different group. 

FREE RESOURCES AND TRAINING FOR THOSE INTERESTED IN GROWING OR STARTING A BUSINESS IN MAINE — GOOD NEWS FOR THOSE IN OR WANTING TO TAKE ADVANTAGE OF THEIR CREATIVITY TO LAUNCH INTO BUSINESS.



PHOTO: HANNAH BRAZEE GREGORY/MAINEARTSMAG.

DENIS LACHMAN AND ALAN HOLT,
OF THE NEWLY FORMED
HOLT AND LACHMAN ARCHITECTS
IN PORTLAND



For more information:
www.MaineGATE.org
or call 888/457-8883

“Throughout our careers we have both been especially interested in doing community-minded projects — civic buildings, neighborhood master plans, historic preservation, public art and infill housing. Launching a business together is a way of joining our interests and talents to pursue our vision of meaningful work while setting our roots even deeper into our community. It has been a great challenge, a great adventure and very rewarding.” — Alan Holt, of the new Holt and Lachman Architects in Portland, applied for the Project GATE to help them start and grow their creative business.

First Lady Karen M. Baldacci Creates “Maine Youth Excellence in Art” project



First Lady Karen M. Baldacci wants to see Maine students' art enlivening the State House, and she has created a plan to make that happen. Working with the Maine Arts Commission, the Maine Alliance for Arts Education and the Maine Art Education Association as well as the President of the Senate and the Speaker of the House of Representatives, the First Lady has developed the Maine Youth Excellence in Art project. During the next three years, every school in Maine will be invited to submit one piece of two-dimensional art, for example a painting, drawing or photograph. The artwork will be displayed at the State House, the Blaine House, the Maine Cultural Building and other state buildings, so that it can be enjoyed by the Governor, legislators, the staff of state agencies and all those who visit Augusta.

Our First Lady states, “It is important to recognize and celebrate excellence in art of our Maine youth. We honor our young artists by displaying artwork throughout our state capital complex for our Governor, Legislators and Maine citizens to enjoy. We thank all the students for participating in this project. I would like to thank MBNA, L.L. Bean, National Semi-Conductor, People's Bank, Bangor Savings Bank, Leon and Lisa Gorman and Shoestring Creative Group for generously sponsoring this worthwhile project.”


The program is voluntary for schools, whose art educators are invited to select the work, and for state legislators, who are invited to work with the schools in finding ways to transport the artwork to and from Augusta.

Letters of invitation and exhibition guidelines were sent to all school administrators and art educators. The first of this year's quarterly exhibits will be displayed beginning in March.

Co-presidents of the Maine Art Education Association, Sandy Brennan and Trudy Wilson, are delighted with this project.

“We deeply appreciate the First Lady's personal initiative on behalf of our young artists. Art teachers have long dreamed of having our students' artworks displayed in many government buildings for our law-makers and state workers to see. Her project makes this dream for our students come true.”

Carol Trimble, executive director of the Maine Alliance for Arts Education, said of the project,

“We are lucky to have a First Lady who is not only an educator, but also understands the importance of the arts in the education of Maine's students. This project will shine a light on the high-quality work being done by our art educators and students. I would like to encourage schools to have their own school exhibits along with this project to show even more student work throughout Maine. I am also delighted that we have the support of the Maine Legislature on the project.” 

THOSE WANTING MORE INFORMATION ON THE PROGRAM SHOULD CONTACT PAUL FARIA, ARTS IN EDUCATION ASSOCIATE AT THE MAINE ARTS COMMISSION PAUL.FARIA@MAINE.GOV OR 207/287-2790.

See the below image in color at:



TRAVIS GUERRETTE
“REVENGE OF THE HEIKE”
JAPANESE NEBUTA (LANTERN)
DEPICTING
(BLIND CONTOUR DRAWING W/SHARPIE
MARKER, WATERCOLOR AND OIL PASTEL)
GRADE 8
ART TEACHER: SUSAN IRISH

Arts Education is Central to Positive Change

CONTRIBUTED BY CAROL TRIMBLE

Arts education has an important role to play in many of Maine's government and education issues of 2004, from the Creative Economy and the Governor's REALIZE! Summit, to specific education issues, such as school reform, Learning Results, assessment and teacher certification.

During the coming year, the Maine Alliance for Arts Education (MAAE) and the Arts are Basic Coalition (a coalition of statewide arts education advocacy organizations, including Dance Education in Maine Schools, Maine Drama Council, Maine Music Educators Association, Maine Art Education Association, VSA arts of Maine and public partners, Maine Arts Commission and Maine Department of Education) are participating in planning the Blaine House Conference on the Creative Economy and the Governor's REALIZE! Summit on youth migration. We are looking at the connections between arts education and the Creative Economy, as well as arts education's role in helping teens to connect more deeply with the culture, issues and resources of their communities so that they are aware of opportunities for successful futures in Maine. In addition, MAAE will work with the Maine Arts Commission to convene a Creative Economy focus group on arts education.

Arts education also has a central role to play in the major issues faced by Maine schools.


Arts education also has a central role to play in the major issues faced by Maine schools. As a member of SuperEd (the collaborative of Maine's education nonprofits addressing all content areas), MAAE is working, through the Great Maine Schools Project and the School Learning Laboratory Project, to find needed solutions and services, making sure arts education is at the heart of school reform.

MAAE is also working with the Arts are Basic Coalition (ABC) to encourage Maine's Department of Education (MDOE) to continue refining Maine's Learning Results in the visual and performing arts, specifically to work toward specifying standards and performance indicators for each arts discipline individually.

Last year, MAAE and ABC were successful in having certification for dance and drama teachers included in the proposed changes to teacher certification. This year's follow-up will ensure that the proposed changes are implemented. Monitoring all certification changes to ensure that Maine continues to have well-qualified teachers is another ABC goal for 2004.

Assessment of the visual and performing arts (VPA) is a key education issue for Maine, especially now that the arts are not included in the Maine Educational Assessment tests. School districts are now responsible for developing local assessments, which accurately demonstrate what students are learning in the arts. MAAE is working with ABC and MDOE to provide the resources school districts need to develop these assessments. The initial steps to follow-up on Maine's first Arts Education Assessment Summit in October 2003, (presented by MAAE in collaboration with MDOE and ABC) will be to create a state leadership team in the visual and performing arts and a web-based resource list.

MAAE continues to lead ABC in advocating for arts education. Successful advocacy last year resulted in inclusion of funding for a VPA position at MDOE in this year's budget that Commissioner of Education Susan A. Gendron submitted to the Governor. Arts Education advocates will focus this year on making sure the funding remains in the budget and that a VPA position is created by July 2004. This position is critical in making sure that Maine's students have the education in the arts that they need and that schools can meet the requirements of the Learning Results and assessment.

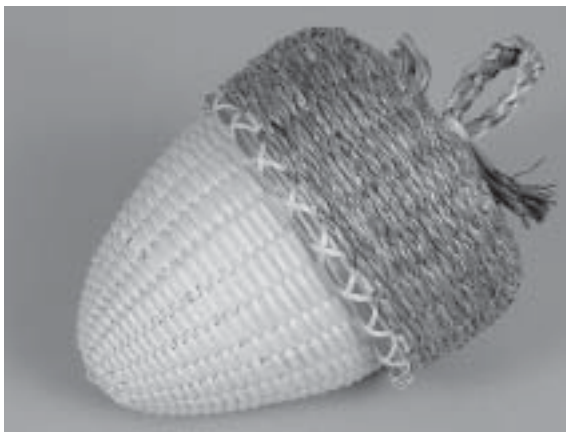
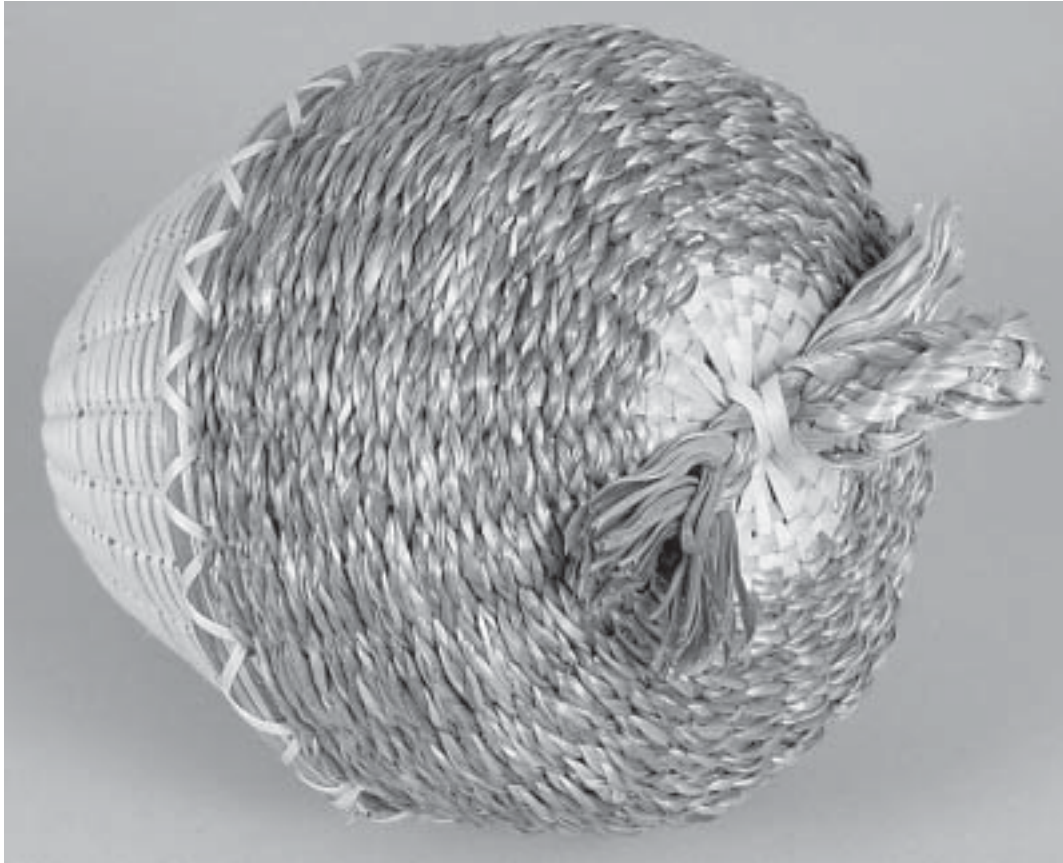
On March 15, 2004, arts education supporters will gather for MAAE's annual Arts Education Advocacy Day to celebrate the successes and advocate for the needs of arts education in Maine. Special guests will include the Governor and First Lady, Commissioner Gendron, Maine Arts Commission director, Alden C. Wilson, as well as MAAE's Arts Advocate Award Winners (to be announced on Advocacy Day). Student performers from around the state will demonstrate their musical and dance skills and arts organizations will present booths showing off their work. All arts education supporters are invited to participate in this lively day which lasts from 11 a.m to 1:30 p.m. in the Hall of Flags of the State House; the awards ceremony will take place from noon to 12:30 p.m. 

Carol Trimble is executive director of the Maine Alliance for Arts Education. For more information on arts education, contact her at artseveryday@adelphia.net.

Preserving Ties To The Past: Native Artisan Revives Tribal Basketmaking

CONTRIBUTED BY
JIM BAUMER

Maine artist receives prestigious international prize



PHOTOS COURTESY OF THE ABBE MUSEUM.

BASKETS BY
THERESA SECORD

See these images in color at:

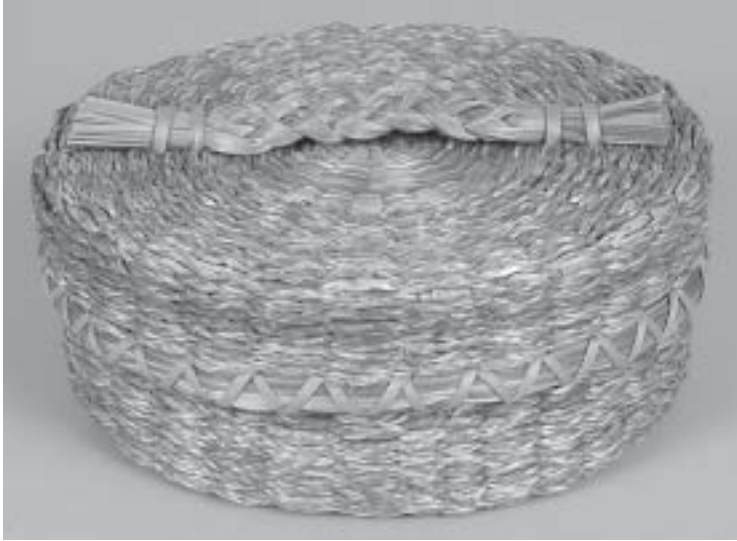


We live in a world that is becoming more and more impersonal. A world that forgets its past at the peril of losing a connection with the bedrock of where it came from. Cultural preservation is an important aspect of maintaining that connection and remaining grounded with who we are as a people. Preservation can take the form of historical research into the past. It also might involve the embrace of an art form by an artist, or the preservation of a craft by an artisan.

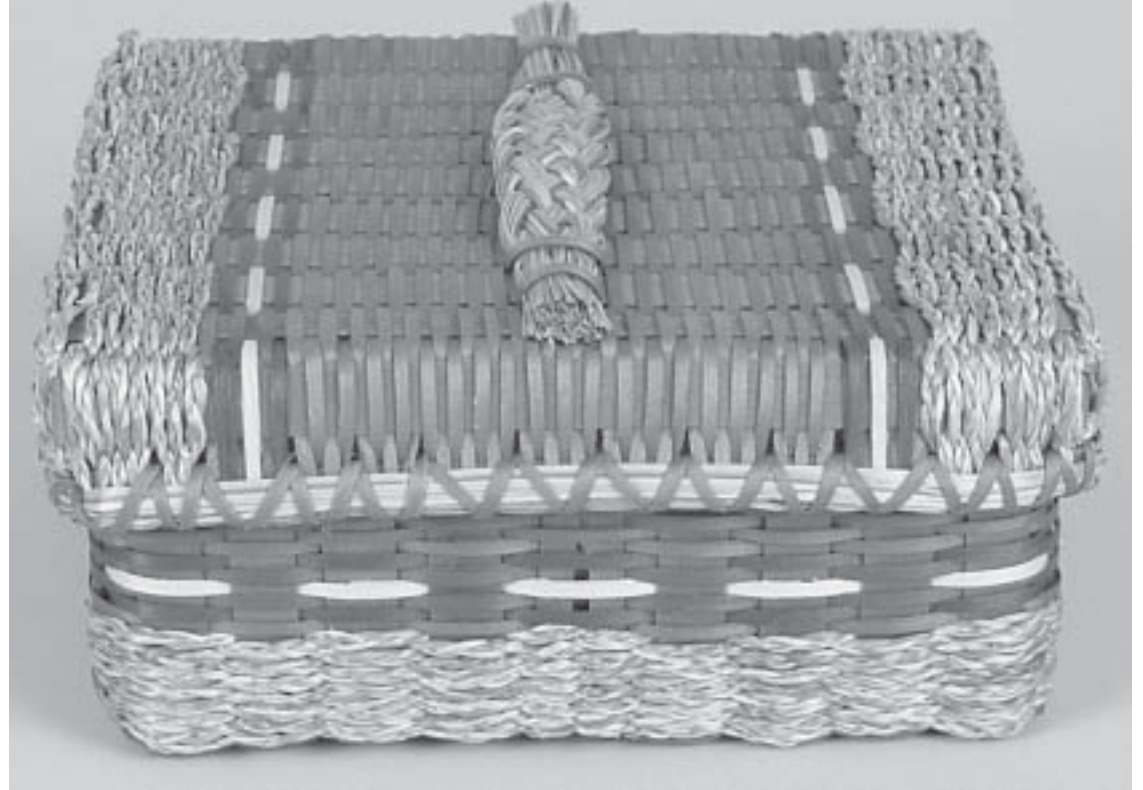
In the case of Theresa Secord of Waterville, an artisan and a member of the Penobscot Nation, her contribution to cultural preservation has taken the form of maintaining the vitality of tribal basketmaking. Her involvement came from the realization ten years ago that basketmaking among Native peoples might someday die out without intervention. She knew that the commitment needed to come from a group of artisans bent on preserving their craft. From the genesis of this idea, Secord has become one of the founders and a driving force behind the Maine Indian Basketmakers Alliance (MIBA). This alliance has been credited with reviving the endangered art of tribal basketmaking in Maine.

Over the last decade, MIBA has seen its membership of trained tribal basketmakers grow from 55 to 120. Not only has membership grown, but there are a growing number of younger basketmakers coming to the craft. MIBA has seen the average age of members decrease from 63 to 43 years of age. As membership has grown and introduced the craft to the younger generations, the alliance has begun programs such as periodic workshops in all five reservation communities in Maine, the sponsoring of a demanding year-long apprenticeship program, annual gatherings and markets for tribal basketmakers and a marketing campaign featuring the Wabanaki Arts Center Gallery in Old Town. MIBA baskets have been featured at a special exhibition in New York City, at the National Museum of the American Indian of the Smithsonian Institute. Additionally, the alliance has produced a comprehensive tourism guide to native art and culture in Maine.

For these efforts, Secord was honored in October of last year by the Women's World Summit Foundation (WWSF) with a prestigious international prize. On the tenth anniversary of the WWSF prize, Secord became the first United States citizen to receive the "Prize for Women's Creativity in Rural Life." The prize was presented to Secord at a ceremony in Geneva, Switzerland at the Palais Wilson headquarters of the United Nations High



Commission for Human Rights. The award is given in recognition of the role of women working at the grass roots developmental level, who demonstrate creativity, courage and perseverance, while improving rural life.



“It is a great time to be a basketmaker.

It is not just our organization.

This is a national grassroots movement.”


Secord was one of 33 women from 23 countries to be honored. Of these, she was one of only five attending the award ceremony in Geneva, who were invited to personally present their work.

According to WWSF’s summary of Secord’s accomplishments, the following comment speaks volumes. “It behooves the Prize for Women’s Creativity in Rural Life that the first laureate from the United States be an American Indian of the Penobscot Nation, one of four tribal groups living in Maine.” The commentary goes on to cite Secord’s leadership role in helping to found MIBA, an alliance that many predicted failure for, given the independent mindedness of the tribal groups, not to mention the independence of the individual basketmakers. Despite this, the alliance has been an unqualified success story, of great importance to the empowerment of a group of Native peoples. Due to the dedication and skills of the basketmakers and that of Secord — her vision, persistence, political acumen, as well as first-hand knowledge of the art form — the alliance has blossomed and flourished.

In addition to the international recognition of Secord’s efforts, Keith Ludden, community/traditional arts associate with the Maine Arts Commission has an appreciation for Secord’s role in preserving a Native craft. “Theresa’s work with the Maine Indian Basketmakers Alliance has had a profound impact, preserving a tradition that creates objects of great beauty as well as helping both Native and non-Native cultures understand the importance and significance of the basketmaking tradition.”

With much of the recognition for Secord coming from her work with MIBA, it might be natural to overlook the fact that she served on the Maine Arts Commission from 1994 to 1996. Secord values her Maine roots and recognizes the regional importance of the arts. Most recently, she was nominated to serve on the board of directors for the New England Foundation for the Arts, as well as receiving a 2003 appointment to serve on the New England Creative Economy Council.

With so much attention being focused on Secord due to her award, she is quick to defer to the other members of the alliance. Says Secord, “The award that I received should go to the entire alliance. The preservation of the tradition is a collective effort, the tireless work of 120 artists with a common vision.” When asked about basketmaking and its future, Secord responded, “It is a great time to be a basketmaker. It is not just our organization. This is a national grassroots movement.”

With the success of MIBA comes the responsibility of continuing the positive energy created by this venture. The alliance will continue with their work to preserve and document the tradition of basketmaking among Maine’s four Native tribes. Efforts are continuing to expand the markets for their baskets throughout Maine and beyond, as well as working towards preserving a viable supply of high-quality brown ash and sweetgrass as materials necessary in the production of the baskets. In addition, the alliance will continue to provide outreach, education and apprenticeships to younger members of the tribes to preserve the sustainability of their craft. 

Bangor's "Arts on the Green" back for second year

community arts festival preludes the National Folk Festival


After making its debut last spring, Bangor's Arts on the Green will be charging into its second year in 2004. The community arts festival was born last year as something of a prelude to the National Folk Festival taking center stage in August. Susan Jonason, executive director of the Bangor Symphony Orchestra, says the intent of the festival in parks near the downtown Bangor City Library is not so much to give visual artists and performers a chance to sell what they do, but to give people a chance to make art. The festival is a collaboration between the Bangor Arts and Cultural Council and the Bangor

Downtown Center Corporation.

Though the festival is not exclusively aimed at teens, Bangor youth participated heavily in last year's event. They were involved in juggling performances and art workshops in addition to helping keep the festival running. Jonason says the festival benefited not only the youth, but Bangor residents of all ages. "It exposes them to art. It gets them involved in art, and shows them it is right here in their own back yard," she says.

In addition to visual

arts, last year's festival featured musicians, including bagpipers, a swing band, fiddle music and steel drums. One bit of serendipity from last year will likely be repeated this year. When one of the festival's presenters was forced to cancel, a festival coordinator pulled out a large sheet of paper and turned some of the small children loose with markers to create their own graffiti from whatever entered their imaginations.

Jonason was obviously pleased by the reception the festival got last year. Excited participants stopped her to say they wished the festival would run every week. It is estimated 1,500 people participated in the 2003 Arts on the Green. Is Jonason expecting bigger and better crowds this year? "Yes!" she exclaims. 

This year's Arts on the Green will take place Saturday, June 5, 2004, in Bangor.

"It exposes them to art. It gets them involved in art, and shows them it is right here in their own back yard."

The intent of the festival in parks near the downtown Bangor City Library is not so much to give visual artists and performers a chance to sell what they do, but to give people a chance to make art.



PHOTOS COURTESY OF BANGOR ARTS ON THE GREEN.

Though the festival is not exclusively aimed at teens, Bangor youth participated heavily in last year's event. They were involved in juggling performances and art workshops in addition to helping keep the festival running.

Coming up in Community/ Traditional Arts . . .

Discovery Research sites, both new and veteran, will likely see some new opportunities coming their way soon. The Maine Arts Commission is exploring ways to bring new energy to the veteran sites, while continuing to work with the newer sites, exploring the culture of their communities. Explorations have included mechanisms for updating some of the early Discovery Research sites, making it possible for them to do some of the web development work now being done by newer sites, as well as making it possible for them to update their cultural directory databases.

The Maine Arts Commission is also exploring new ways to place folk arts fieldworkers around the state. The hope is for a new model to be developed, that allows more in-depth fieldwork to be done in the various regions of Maine, over longer periods of time, both identifying and following up with more of Maine's tradition-bearers.

The Discovery Research program was developed ten years ago, in order to help communities to discover the cultural assets and institutions in their own back yard and plan for the cultural development of their communities. Approximately 30 communities have participated in the Discovery Research process.

One more thing to watch for: the Maine Arts Commission is working to combine the MaineCulture.org web site with MaineArts.com to better allow access to the local arts databases. We're looking forward to smoothing out access to the databases and adding to the MaineCulture.org site.

> Direct links to this information (and many other organizations and online resources mentioned in *MaineArtsMag*) are available within each article of the magazine in its online form at:



Where is traditional music happening in Maine?

We would like to hear about where traditional music is happening in Maine in order to highlight the best of Maine's traditional music. Does your community have a regular jam session? Do musicians gather in homes or churches to share tunes? What kinds of music are heard in your community? Does someone in your town or city know a lot of old songs?

If you know about someone or someplace in Maine where traditional music happens, contact Keith Ludden, community/traditional arts associate at 207/287-2713 or keith.ludden@maine.gov.

(Formerly) "Sensing Place" to be republished as "What is Community?"

Discovery Research participants will soon have the return of an old friend to walk with them through the Discovery Research process. The Maine Arts Commission is preparing an updated version of the former guidebook, *Sensing Place*. The guidebook was originally published in 1995, to help Discovery Research participants explore the culture of their communities.

The guidebook will be updated with the new title – *What is Community?*

Images and text will not only address communities in geographic context, but also communities that are created by people with similar interests. The publication will guide the community through the questions exploring community history, culture and traditions, as well as the artistic resources in the community.

Brooklyn gallery features Maine artists

GALLERY PHOTOS COURTESY OF THE
MAINE CENTER FOR CONTEMPORARY ART.



*The exhibit is concerned with home
being the site of life's most resonant
and formative experiences.
Histories from home often define
what people become as adults.*

Brooklyn, New York and the d.u.m.b.o (an acronym for Down Under the Manhattan Bridge Overpass) arts center was the location for the January 17 opening of The Center for Maine Contemporary Art's (CMCA) "Home" exhibit. The show featured the work of 16 Maine and Brooklyn, New York artists and ran through March 14.

"Home" marked veteran curator Bruce Brown's first invitation to organize an exhibition outside of Maine. With more than 150 exhibitions to his credit at CMCA since 1988, this show was a great opportunity for Maine artists to have a showing of their works outside of the state. The exhibition coincided with Governor Baldacci's proclamation that January 17 was Contemporary Maine Art Outreach Day. The Governor's proclamation was issued to honor the CMCA and to recognize the role that it has in promoting Maine's Creative Economy.

"Home" originated from an exhibition that CMCA had a year ago, featuring a number of emerging artists interested in utilizing alternative materials in the expression of their artistic vision. The use of these materials suggested a sense of domesticity in their work.

When Brown was originally contacted about the possibility of doing a show at d.u.m.b.o., he immediately reflected back to the winter production of "Home" at CMCA and knew this was the exhibition that he wanted to bring to New York City. For Brown, "Home" seemed just right for the d.u.m.b.o. space, since the highly regarded arts venue is focused on featuring the work of young and emerging artists whose work often diverges from the mainstream. With the exhibit's alternative use of unusual materials, or traditional materials used in an unusual way, d.u.m.b.o. was an excellent venue for the exhibit.

Donna McNeil, contemporary arts/public art associate at the Maine Arts Commission, traveled to Brooklyn for the opening and offered this assessment of the show.

"The 'Home' exhibition at d.u.m.b.o. was an extraordinarily high energy event showcasing the depth and ingenuity of Maine artists," she says. "The exhibition spoke to the emergence of Maine as an ensemble creative tour de force, resounding Maine's distinguished history as a home for the very highest level of artistic endeavor."


The exhibit is concerned with home being the site of life's most resonant and formative experiences. Histories from home often define what people become as adults.

While some of the exhibits featured a set of material objects and structures (Jill Dalton, Lauren

Fensterstock, Erica Hansen and Sean Ryan's altered domestic artifacts; Diana Cherbuliez's New York Times cross-word puzzle tower), others imaged their subject in physiological-based terms (Aaron Stephan's imprint of his own body; Katherine Bradford's painting of a man spilling blood as he shaves his legs).

Ultimately however, it is the human interactions that form the essential dynamic of home. These interactions, raw and contentious, or kind and loving (the animal metaphors of George Ferrandi's cartoons or the unpretentious wit in Melonie Bennett's family photographs), define home for many of us.

For Brown, having the opportunity to organize the show in New York City was a special opportunity. "The opening was a moment of high energy," he admits. "I have been impressed by the shows I've seen at d.u.m.b.o., and I appreciate the staff's hard work on behalf of these young artists. I am most appreciative for a chance to organize a show outside of Maine. All of this would never have happened without the encouragement and extra fund-raising efforts of my colleagues and board members of CMCA. They are as vested in this as the artists and I are."

Mainers will have one more opportunity to see the exhibition back home. A modified version of "Home" will appear in Portland in mid-May at the University of New England's Westbrook College campus. 



A gallery visitor looks at a piece by Maine artist Diana Cherbuliez at the d.u.m.b.o. Gallery in Brooklyn.

Mainers will have one more opportunity to see the exhibition back home. A modified version of "Home" will appear in Portland in mid-May at the University of New England's Westbrook College campus.

Tracking Fellows

Jeff Kellar

THE FOLLOWING IS TAKEN FROM AN
INTERVIEW WITH THE ARTIST

Jeff, you received an Individual Artist Fellowship award from the Maine Arts Commission in 1996. What did that award mean to you in terms of recognition, and did it serve to move your artistry forward?

“Yes it helped. Combined with some significant shows, including one at the Portland Museum of Art, it helped to build momentum. Living in Maine is important to my work. An integrated life is an ideal to which I aspire. At the beginning of my career, I rarely showed in Maine. When I started showing regularly in Maine, I realized what I had been missing. The Fellowship was important in the same way –it provided local support. In the best of all worlds, support starts with friends and family and your community.”

Is it important to you as an artist to live in Maine? Why?

“In my studio, I turn inward. When I look up from my work, I am in Maine – very good.”

What are the marketing difficulties facing an artist who chooses to live and work in a rural state?

“There are not that many art buyers in the world,




“BOX #20”
JEFF KELLAR
RESIN, CLAY AND PIGMENT ON MDF; RED
5" X 7.5" X 8"
2003

“In my studio, I turn inward. When I look up from my work, I am in Maine – very good.”

much less in Maine. You need to make an effort to put your work in front of as large an audience as possible. Obviously, to survive you need to have many people see your work. An artist has to find a community of like-minded souls. The type of work that you do as well as the population density of where you live determines how far you must look to find your community. I am lucky that I have an excellent gallery in Maine, Icon Contemporary Art, in Brunswick."

What have been your significant advancements and achievements since receiving the Fellowship award?

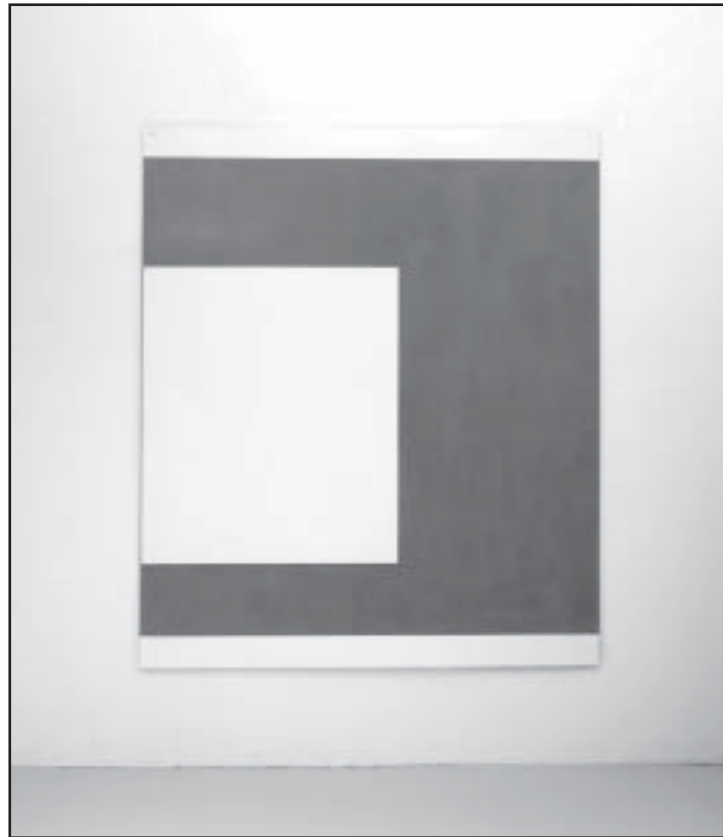
"I've been very fortunate to find three excellent galleries that share my philosophy about art and are very supportive of my work. Soon after receiving the fellowship, I started showing in Philadelphia at Gallery Joe. I had my third solo show there in November 2002, with a catalog and a review in *Sculpture* magazine.

I now also show at the Richard Levy Gallery in Albuquerque, New Mexico, where I had a solo show in September 2003, also with a catalog. These galleries show my work at international art fairs in San Francisco, Chicago and New York. This increased exposure has in turn brought me other shows. I was just included in an interesting show, "Painting By Design" at Wayne State University in Detroit. 

To see these images in color, please visit the Maine Arts Commission's web site. Each issue of the *MaineArtsMag* is available at:

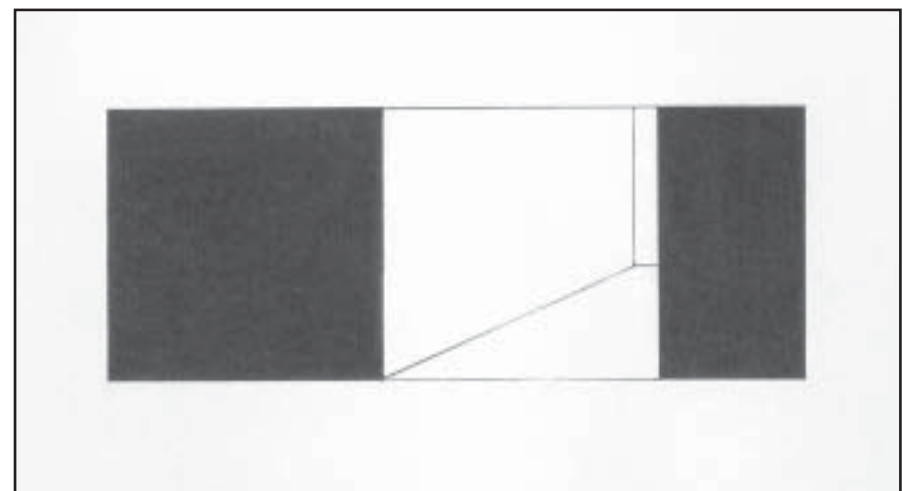


MAINEARTS.com



(ABOVE)
"2:25"
JEFF KELLAR
RESIN, CLAY AND PIGMENT ON CANVAS
61" X 52"
2003

(BELOW)
"VIEW #5"
JEFF KELLAR
CLAY, RESIN AND PIGMENT ON 300LB. ARCHES
2003



Patrick Corrigan

First-time Percent for Art Commission awardee



PHOTOS COURTESY OF PAT CORRIGAN.

THE FOLLOWING IS TAKEN FROM AN INTERVIEW WITH THE ARTIST

As a first time participant in the Percent for Art program, how did you find out about the opportunity to apply?

I was contacted by a friend who thought that I might be interested. I was interested, so I applied.

Was the application process difficult?

Not really. As a working artist, I'm familiar with what application processes are like. This one was fairly easy.

When you were selected as a finalist did you have enough time to put together a proposal?

Yes, plenty of time.

Was the interview process intimidating or challenging in any way?

I'm always intimidated by the idea of sitting in front of a group of people and talking. Add to that the obvious jury-like situation and it gets even worse. It wasn't so bad though. Everyone was friendly, and the questions that were asked of me were valid ones as far as I can remember. I'm not sure about the answers I gave though. I remember feeling that I had some convincing to do with some of the committee members. That was challenging.

What did the committee ask you to create, and did you feel your work was compromised in any way by their request?

The committee asked me to come up with a proposal for a piece of art that would go in one of several likely spaces in the high school. To me, the word "commission" implies compromise, so that is a given.

What was the commission amount, and do you feel you are receiving fair market value for your work?

I pretty much picked the biggest space there was, so naturally the commission amount that I asked for reflected this. Originally, I based my "fee" on the simplest scale I could think of . . . I took the average of what I sell my paintings for per square foot and used that as a guide for pricing. It seemed fair to me. It turned out to be more than the budget allowed for, and we ended up looking at other, smaller spaces within the same building. I think that the Percent for Art committee knows what art can cost, and they seem as fair as they can be with the money that they are given and the artists that they work with.

Does this initial involvement with the programs at the Maine Arts Commission encourage you to apply for any of our other programs?


Yes. It's a good program as far as I can see.

Will you apply for another Percent for Art project?

I think so. I'm aware of another one that I'm looking into right now, actually.

What do you see as the advantages or disadvantages of this program to an artist?

Advantages? The chance to express whatever you decide to with your art in a public place, and get paid for it. We have a president who wants to spend another billion dollars on top of what NASA is already wasting on space projects that have questionable results. This country also throws billions of dollars at anything military. It seems insane to me. Yet any kind of public arts funding is sure to be ridiculed by the ruling class until people decide it is worthy of even the most meager of government allowances. When an artist in America goes into his or her studio and emerges with publicly funded art, that needs to be noted and should be seen as a worthy achievement.

Disadvantages? I've thought of what those might be and didn't come up with any serious ones. 



"WIGWAG"
BY PATRICK CORRIGAN
HOUSE PAINT AND OILS ON PANEL
7" X 4'
1999

To see these images in color, please visit the Maine Arts Commission's web site. Each issue of the *MaineArtsMag* is available at:



MAINEARTS.com

"When an artist in America goes into his or her studio and emerges with publicly funded art, that needs to be noted and should be seen as a worthy achievement."



"MOLECULES"
BY PATRICK CORRIGAN
HOUSE PAINT AND OILS ON PANEL
7" X 4'
2001



NATIONAL
ENDOWMENT
FOR THE ARTS

News from the National Endowment for the Arts

Bush proposes \$18 million arts increase in 2005 budget


President Bush sent his FY 2005 budget to Congress on February 2, 2004. His proposal included a request for \$18 million in new spending for the National Endowment for the Arts (NEA). The arts funding increase, announced by First Lady Laura Bush on January 29 at an NEA press conference, would go to fund a major new initiative developed by NEA Chair Dana Gioia called “American Masterpieces: Three Centuries of Artistic Genius.”

The President’s budget request increases the NEA funding from \$121 million in FY 2004 to \$139.4 million in FY 2005, with \$15 million in new funding allocated to the American Masterpieces initiative and the remaining \$3 million going for grants and administrative costs. States will receive a 40 percent share of the \$15 million. American Masterpieces is described as a three-year program with three components — touring, local presentations and arts education — all focused on “acknowledged masterpieces” in a variety of art forms. The first year will highlight dance, visual arts and music.

This NEA funding marks the first time that President Bush has asked Congress to increase support for the NEA’s grant-making activities. In previous budgets, the President has proposed modest increases for the arts endowment’s administrative expenses. In the past three years, Congress has taken it upon themselves to add new funds for grants to the field.

“We are delighted that the President has included a substantial increase in the funding recommended for the NEA. This will mean more dollars for Maine since 40 percent of all NEA program dollars comes directly to the state arts agencies,” says Alden C. Wilson, director of the Maine Arts Commission.

During the Clinton administration, the President proposed major increases of \$36.5 million and later \$52 million in additional arts spending, but Congress rejected the White House proposals and held the NEA’s spending to below \$100 million. President George W. Bush submitted budget proposals that kept arts spending at level funding. During his two terms in office, President Reagan repeatedly tried to persuade Congress to cut the NEA budget until his last year in office when he proposed an increase of \$1 million.

With the Congressional Budget Office projecting another increase in the federal deficit for 2004, and congressional members of President Bush’s own party beginning to complain about the administration’s spending increases, the future of the American Masterpieces initiative will depend upon the continued advocacy of the NEA and the White House; strong support from the arts constituency across the country; and the willingness of Congress to increase the NEA budget by a significant amount as proposed by the President. 

“We are delighted that the President has included a substantial increase in the funding recommended for the NEA. If funded by Congress this will mean more dollars for Maine since 40 percent of all NEA program dollars comes directly to the state arts agencies.”

NATIONAL ENDOWMENT FOR THE ARTS MAKES 2005 GRANTS FOR ARTS PROJECTS GUIDELINES AVAILABLE ON AGENCY WEB SITE:

NEW FORMAT ENCOURAGES EASIER APPLICATION PROCESS

The National Endowment for the Arts (NEA) posted Grants for Arts Projects (GAP) guidelines for FY 2005 on the agency web site at www.arts.gov/grants/apply/GAP05/. These are the first online-only GAP guidelines at the NEA, providing applicants easier access and a more flexible format for changes and access to information.

The most beneficial change to the guidelines is a return to discipline orientation. For the past several years, applicants have been directed to funding categories, such as Creativity or Heritage & Preservation. This coming year, applicants will approach funding through the field or discipline of their project, such as dance, theater or visual arts.


"We hope this change will simplify the application process, as well as underscore the importance of artistic field and discipline at the agency," said A.B. Spellman, NEA deputy chair for guidelines and panel operations.

GAP supports exemplary projects in dance, design, folk and traditional arts, literature, local arts agencies, media arts, museums, music, musical theater, opera, presenting, theater, visual arts and multidisciplinary art forms. Although organizations will apply directly through these fields, each discipline offers granting opportunities in the following categories:

ACCESS TO ARTISTIC EXCELLENCE — supports artistic creativity, preserves our diverse cultural heritage and makes the arts more widely available in communities throughout the country.

CHALLENGE AMERICA FAST-TRACK REVIEW GRANTS — enables small and mid-sized organizations to extend the reach of the arts to under-served populations whose opportunities to experience the arts are limited by geography, ethnicity, economics or disability.

LEARNING IN THE ARTS FOR CHILDREN AND YOUTH — advances learning in the arts for children and youth consistent with national, state or local arts education standards.

Further information about these categories and about GAP requirements can be found on the NEA web site at <http://www.arts.gov/grants/apply/GAP05/>. 

www.arts.gov/grants/apply/GAP05/

> Direct links to this information (and many other organizations and online resources mentioned in *MaineArtsMag*) are available within each article of the magazine in its online form at:

 MAINEARTS.com



WWW.NEA.GOV

The most beneficial change to the guidelines is a return to discipline orientation. This coming year, applicants will approach funding through the field or discipline of their project, such as dance, theater, or visual arts.

Maine Arts Commission Committee Meetings

(All meetings in Augusta,
unless otherwise noted.)

Arts in Education
June 18, 2004

Community Arts
May 20, 2004
June 18, 2004
September 14, 2004

Public Art
June 18, 2004

Contemporary Arts
June 18, 2004

Community Relations
June 18, 2004

Arts Institutions
June 18, 2004

Arts Service Organizations
May 21, 2004

**Blaine House Conference
on the Creative Economy
(Bates Mill Complex, Lewiston)**
May 6 and 7, 2004



MAINE ARTS COMMISSION
building Maine communities through the arts

2004 grants calendar

March 5, 2004	Letter of Intent, Discovery Research	ARTS SERVICE ORGANIZATIONS - PARTNERSHIP AGREEMENT Letter of Intent Application	June 1, 2004 July 1, 2004
March 15, 2004	DEADLINE: Early stARTs		
April 1, 2004	DEADLINE: Good Idea Grant	ARTISTS IN MAINE COMMUNITIES Application	October 14, 2004
April 7, 2004	DEADLINE: Discovery Research	COMMUNITIES ARTS AND HUMANITIES Application	Ongoing
May 14, 2004	DEADLINE: Partners in Arts and Learning	DISCOVERY RESEARCH Letter of Intent Application Letter of Intent Application	March 5, 2004 April 7, 2004 July 15, 2004 August 6, 2004
June 1, 2004	Letter of Intent: Arts Service Organizations - Partnership Agreement	EARLY stARTs Application	March 15, 2004
June 7, 2004	DEADLINE: Individual Artist Fellowship	GOOD IDEA GRANT Application	April 1, 2004 July 1, 2004 October 1, 2004
July 1, 2004	DEADLINE: Arts Service Organizations - Partnership Grants, Good Idea Grant	INDIVIDUAL ARTIST FELLOWSHIP Application	June 7, 2004
July 15, 2004	Letter of Intent: Discovery Research	ORGANIZATIONAL DEVELOPMENT Application	Ongoing
August 6, 2004	DEADLINE: Discovery Research	PARTNERS IN ARTS AND LEARNING/FAST TRACK* Application	May 14, 2004
October 1, 2004	DEADLINE: Good Idea Grant		
October 14, 2004	DEADLINE: Artists in Maine Communities		
Ongoing	Organizational Development		

*By invitation only

ALL DEADLINES ARE POSTMARK DEADLINES.

For up-to-date information and further details, please visit:



MAINEARTS.com

NATIONAL ENDOWMENT
FOR THE ARTS GRANT
PROGRAM DEADLINES

[Grants for Arts Projects](#)

New guidelines available at www.nea.gov.



ARTS IN THE CAPITOL CALENDAR

LOCATIONS:

Maine State House,
Blaine House &
Maine Arts Commission



FEBRUARY 23 TO MAY 21, 2004

THE ARTS DISTRICT:
GREATER PORTLAND AND CUMBERLAND COUNTY

MAY 31 TO AUGUST 20, 2004

SHINING ON THE SUNRISE COUNTY

AUGUST 30 TO NOVEMBER 19, 2004

THE UPPER COAST:
MOUNT DESERT ISLAND TO BELFAST

DECEMBER 6, 2004 TO FEBRUARY 25, 2005

THE COUNTY:
AROOSTOOK COMMUNITIES

FOR MORE INFORMATION ON THE ARTS IN THE CAPITOL CALENDAR, VISIT
WWW.MAINEARTS.COM/ARTISTS/CAPITOL/INDEX.SHTML

"JUGGLER"
MICHAEL P. BRANCA
OIL ON PANEL
'25 X 23"
1997



Maine Arts Commission wins Silver Arrow Award

The Maine Arts Commission was recognized with a 2003 Silver Arrow Award from the Maine Public Relations Council (MPRC) during its annual Golden Arrow Awards ceremony this past December. A direct-mail postcard promoting MaineArts.com received the honor, due to the measurable results that were generated from the low-cost communications piece. This is the second year in a row the Maine Arts Commission received recognition from MPRC since developing a new logo and implementing new communications initiatives.

The project was under the direction of Maine Arts Commission staff members Bryan W. Knicely, assistant director/accessibility coordinator, and

Lisa Veilleux, technology/website associate. The project was implemented by Shoestring Creative Group of Portland.

Directly following the postcard's mailing, web activity increased by 35 percent. Since the mailing, the web site averages a 40 percent increase in subscribers each month. The postcard also provides an essential "hand out" for Maine Arts Commission staff as they travel the state and attend events. They have reported back to the administration that the public (and they themselves) seem to have a better understanding of why the web site was created and how it is beneficial to the people in the state of Maine.





MAINE
ARTS
COMMISSION

building Maine communities through the arts

193 State Street
25 State House Station
Augusta ME 04333-0025



MAINEARTS.COM

PRSRT STD
U.S. POSTAGE
PAID
PERMIT NO. 8
AUGUSTA ME

MAINE ARTS COMMISSION AUTOMATED ATTENDANT DIRECTORY LISTING

OFFICE HOURS ARE MONDAY THROUGH FRIDAY 8:00 A.M. TO 5:00 P.M.



207/287-2724

- EXT. 1 Information line (upcoming events & meetings)
- EXT. 2 Keith Ludden, Community / Traditional Arts Associate
- EXT. 3 Paul Faria, Arts in Education Associate
- EXT. 4 Kathy Ann Shaw, Grants / Arts Development Associate
- EXT. 5 Abbe Levin, Creative Economy / Special Projects
- EXT. 6 Lisa Veilleux, Technology / Website Associate
- EXT. 7 Donna McNeil, Contemporary Arts / Public Art Associate
- EXT. 8 Bryan W. Knicely, Assistant Director / Accessibility Coordinator
- EXT. 9 Alden C. Wilson, Director

For Rebekah Leadbetter, Information Manager, press "0" during working hours or dial direct at 207/287-6571.



207/287-2360

Maine Arts Commission Mission

The Maine Arts Commission shall encourage and stimulate public interest and participation in the cultural heritage and programs of our state; shall expand the state's cultural resources; and shall encourage and assist freedom of artistic expression for the well being of the arts, to meet the legitimate needs and aspirations of persons in all parts of the state.



Spring 2004 Contents:

GOVERNOR UNVEILS BOND PACKAGE

MAINE LOSES LONGTIME CHAMPION FOR THE ARTS

SPECIAL SECTION: MAINE'S CREATIVE ECONOMY

JOIN GOVERNOR JOHN ELIAS BALDACCI

WHO SHOULD ATTEND?

YOU WILL WANT TO BE PART OF THIS DISCUSSION

MEET THE SPEAKERS

CONFERENCE SESSION TOPICS

OTHER INITIATIVES WORKING TO HELP BOOST

MAINE'S CREATIVE ECONOMY

REALIZE! – GOVERNOR'S SUMMIT ON YOUTH MIGRATION

PROJECT GATE: GROWING MAINE THROUGH ENTREPRENEURSHIP

ARTS IN EDUCATION

FIRST LADY CREATES "MAINE YOUTH EXCELLENCE IN ART"

COMMUNITY / TRADITIONAL ARTS

PRESERVING TIES TO THE PAST: NATIVE ARTISAN REVIVES
TRIBAL BASKETMAKING

CONTEMPORARY ARTS / PUBLIC ART

BROOKLYN GALLERY FEATURES MAINE ARTISTS IN EXHIBIT

TRACKING FELLOWS: JEFF KELLAR

PATRICK CORRIGAN: FIRST-TIME PERCENT FOR ART AWARDEE